SEPTEMBER 16, 1916 TEN CENTS

THE NEW YORK CLIPPER

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To Managers, Agents, Performers, Friends and Acquaintances

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wish you to know that from this date, Sept. 5, I am no longer in ANY WAY

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connected with Lew Brice, nor am I in any way responsible for any debts contracted by the aforesaid Lew Brice in the name of Worth and Brice. The act of Worth and Brice no longer exits, and I take this medium of apprising you.

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69th Regiment Relief Fund will hold a Bazaar in the 69th Regiment Armory, Lexington Avenue, 25th to 26th Streets, from October 28 to November 11, 1916.

The proceeds from the same are to be used to take care of the families of the men on the Border. We have many pathetic appeals for assistance and we are holding a Bazaar in order to secure funds to carry on this noble and meritorious work. Donations can be sent direct to the Regiment

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NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL.

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ACTOR STRIKE IS POSSIBILITY.

CARMEN MAY ASK THESPIAN WALKOUT AS BROTHER UNIONISTS.

REQUEST NOT YET RECEIVED, AND PROBABLE COURSE IS UNKNOWN.

For the first time since the amalgamation of the Actors' Equity Association with the American Federation of Labor, completed last Spring, there is a possibility that members of the profession will be called upon to demonstrate just how strong their interest in union labor and unions really is. For it is possible that the association may be asked within the not distant future, to declare a sympathetic strike as part of the proposed general walkout of all unions in behalf of the militant street railway carmen.

Just what course the Equity Association would follow in the event of such a request offers a wide field for speculation, and has been the subject of considerable discussion among both opponents and supporters of the association along Broadway, ever since Samuel Gompers, president of the American Federation of Labor, arrived in New York to consider the advisability of calling a general sympathetic strike of all trades.

There has always been a wide divergence of opinion among members of the profession as to whether or not actors and actresses could be organized into a successful union. Early in the present year, however, the question seemed definitely settled by the action of ninety per cent. of the Equity Association's members voting to become a part of the Federation.

If the latter body decides to call a general walkout of all its members, though, the real test of just how much interest an actor has in the troubles of a bricklayer or a truck driver, both brother unionists, will be brought about, for, if the threatened action is ordered, the Equity will either have to strike in support of the carmen or turn a deaf ear to their plea for aid.

Under the rules of the federation, no union can be forced into a strike. When one organization refuses to work and appeals to the central body for sympathetic action on the part of others, it rests entirely with the others whether or not they wish to respond.

But the point is a very delicate one and, in fact, most unions have felt it their duty to answer the call of their brother unionists with the action desired.

At the offices of the Equity Association, it was said early in the week that no request had yet been received from the federation in the matter, and any idea of what course would be followed if it did come could not be formed at the present time.

It is believed, though, that a request for a sympathetic strike on the part of the actors would bring about somewhat of a crisis in the Equity Association, in so far as its connection with organized labor is concerned, and the situation is being closely watched both by those who favored unionizing the interpreters of Shakespeare and Shaw and those who opposed the idea.

It is pointed out that, as a member of the federation, the actors' union owes a moral duty, if nothing more, to any other member that may go out on strike, and that if it does not respond to the cry for aid that may come, it can look for but slight response at some future date when it sends out a similar appeal.

In the event the federation makes the request for an actors' walkout it is probable that a "strike vote" will be taken among the members of the Equity Association.

LARRY COMER.
In vaudeville with Emma Carus.

ACADEMY'S ANNIVERSARY.

The Academy of Music, Jersey City, N. J., will celebrate its fifteen thousandth performance Thursday evening, Sept. 14. Souvenirs for the occasion will be presented.

The Academy opened in the Fall of 1877 with the Emma Abbott Opera Co. In 1887 it was purchased from the Thayer estate by Mr. Henderson (father of Frank E. Henderson). The first attraction under the management of Mr. Henderson was Minnie Maddern, now known as Mrs. Fiske, in the comedy, "Featherbrain." All the big stars have been at this house in their day.

MOVES AGAIN.

"Very Good Eddie," which was originally produced at the Princess and then moved to the Casino, has moved again. On Monday night, Sept. 11, the attraction was transferred to the Thirty-ninth Street Theatre, just across the street from the Casino.

NINE O'CLOCK THEATRE OPENS THIS WEEK.

Helen Freeman's Nine O'clock Theatre is announced to open Friday, Sept. 15. Michael Monohan will be house manager.

MISS ANGLIN'S OPENING DATE.

The opening date of Margaret Anglin in "Caroline," at the Empire Theatre, New York, has been advanced, owing to "Sybil" closing one week earlier than was originally intended. The latter will close Sept. 16, and go on tour. Miss Anglin will begin at the Empire Wednesday evening, Sept. 20.

"ROLLING STONES" COMPANY.

"Rolling Stones," which is playing over the International Circuit under the management of Clark Ross, includes the following people: Geo. F. Smithfield, Esther Welty, Jean McAlpin, Dorothy Navarre, Violet Moore, Grace Ressley, Jos. J. Kelly, John Cusack, Harry Harford, Frank W. Taylor, Earl Yeadaker, Chas. Mylott, with Robt. Retchey, carpenter; H. B. McGrane, props; Harry Hackett, electrician; Frank W. Taylor, stage manager; Louis M. Granat, in advance.

YOUNG PRODUCER BUSY.

The symbolical drama, "Through the Ages," which was produced at the Garrick Theatre, Philadelphia, early in May, under the direction of Ernest Shuter, will open its regular season in Boston in November.

Mr. Shuter has about completed arrangements with the American Film Co. for the dramatic rights to their latest release, "The Man Who Would Not Die." He also has in preparation a new comedy entitled "Strings," by George Merwin Nelson, to be produced in November.

SKINNER AT LYCEUM.

Otis Skinner will, on Sept. 18, begin his annual New York engagement at the Lyceum, presenting Booth Tarkington's new comedy, "Mister Antonio."

MENKE AT THE BRONX.

Louis G. Menke has been engaged as press representative of the Bronx Theatre, One Hundred and Forty-ninth Street and Third Avenue. Before the advent of the movies, and when melodrama was king, Mr. Menke acted in a like capacity for the New Star, Murray Hill, Third Avenue, West End, Metropolis, Windsor, People's, American, Columbia and Madison Square Theatres.

WILSON PLEASES IN IRISH CHARACTER.

Al. H. Wilson, in his new departure into the realm of Irish character, met with instant favor upon his opening at Reading, Pa., Sept. 5, in "My Killarney Rose." The local press praised his acting enthusiastically, declaring that not in years has he been seen to such good advantage.

EMMA CARUS.

Emma Carus, whose picture is on the front page of this issue, is one of vaudeville's most popular favorites. Her experience in the profession was gained in burlesque, musical comedy and vaudeville, in each of which she won prominence. She possesses a pleasing personality and a fine singing voice, which she well knows how to use to the best advantage, and therefore always brings out the best points in a song. She is now being featured in vaudeville in conjunction with Larry Comer, who is also a singer of sterling qualities. It is no wonder that such a combination is winning favor all along the line.

THE OPENING FALL NUMBER OF THE CLIPPER WILL BE DATED OCTOBER 7
BE SURE TO ORDER IN ADVANCE YOUR COPY FROM THE DEALER.

MID-WEST CITIES TO HAVE OPERA.

CLEVELAND HOME OF NEW ORGANIZATION.

CINCINNATI, PITTSBURGH AND DETROIT COMPLETE CIRCUIT FOR COMPANY.

Grand opera, not to be outdone by the other amusement branches, is to have a circuit, or, more properly speaking, "wheel," made up of the cities mentioned above, each of which will have two performances (matinee and night) a week.

The new organization has been incorporated as the Cleveland Grand Opera Co., for Cleveland is its home city, and Loomis Taylor, a young American with much operatic experience, has been appointed director general.

It is planned to give an afternoon and evening performance every Monday in Cleveland. Wednesdays will be devoted to Pittsburgh. Thursdays will find the company in Cincinnati, and Detroit will claim it on Saturdays. The repertoire will include Italian, French and German operas, each of which will be sung in its original language.

Mr. Taylor is in New York, engaging the company, and while the roster is by no means complete, he has secured a number of prominent singers among whom are:

Sopranos—Yvonne de Treville, Margarete Matzenauer, Eugenia Fonariova, Bettina Freeman, and Juanita Prewitt.

Mesos and Contraltos—Eleanora de Cisneros, Jeanne Maubourg, Maria Lanska, and Lillian Eubank.

Tenors—Carl Jorn and Antoine de Vally.

Baritones and Bassos—Graham Marr, Franz Egenieff, Henry Weldon, Henri Scott, Charles Royer, and Alfred Kaufman.

The conductors will be Ernst Knoch and Oscar Spirescu.

It is the present intention to open the season Nov. 27. It will close Jan. 7.

"LITTLE MISS SPRINGTIME" OPENS

(Special to THE NEW YORK CLIPPER.)

PHILADELPHIA, Sept. 11.—Klaw & Erlanger presented "Little Miss Springtime" for the first time to-night, at the Forrest Theatre, and was received with marked enthusiasm by a large and fashionable audience.

"Little Miss Springtime," in its American form, is by Guy Bolton, with music by Emmerich Kalman, the composer of "Sari." It is founded on "Miss Rabbit Foot," by Martes Brody, which achieved such a notable success on its initial performance in Budapest, where the score was greeted as Kalman's finest work. On Monday, Sept. 25, it will be seen at the New Amsterdam Theatre, in New York.

Those attending the first performance not only witnessed the *premiere* of the operetta, but also saw the American debut of Sari Petrass, a prima donna of European fame. Miss Petrass possesses an excellent voice and this, combined with personal magnetism and attractiveness, it is little wonder that she became an immediate favorite.

In addition to Miss Petrass, Klaw & Erlanger have supplied a notably fine cast, including George MacFarlane, Georgia O'Ramey, John E. Hazzard, Josie Intropodi, Charles Meakins and Jed Prouty. The attractive chorus has been rehearsed by Julian Mitchell, and the dramatic scenes by Herbert Gresham. The scenery is by Joseph Urban.

A TRIBUTE APPRECIATED.

TO THE NEW YORK CLIPPER: With great feeling I read that beautiful and well written tribute of Doc. Waddell's of Tody Hamilton, in your last issue, and it echoes the sentiments of two master minds. A transmition of thought. *I knew the dead. I know the living.* Both as models of the show world, and in the passing of Tody Hamilton I know of none more qualified to wear the mantle of the departed Hamilton than Doc Waddell himself. May he live long to route and write up the Biggest and Best on Earth. I wish I had received my schooling from both masters.

Signed, *Harry R. Vickers.*

WM. FOGARTY KILLED.

While walking in his sleep Friday night, Wm. Fogarty, of Kirk and Fogarty, stepped out of the window of his room on the seventh floor of the Hotel Somerset, in New York, and fell to his death.

Mrs. Fogarty was asleep in the room at the time and did not know of the accident until awakened by the hotel clerk.

Kirk and Fogarty were well known as a team and were playing an engagement at Elizabeth for the last three days, last week.

WARFIELD TO OPEN KNICKERBOCKER.

David Warfield in a revival of "The Music Master," will be the attraction to mark the return of the Knickerbocker Theatre to the dramatic fold next month.

Rehearsals begin this week, and after a week in Baltimore, Mr. Warfield will come to the Knickerbocker.

Marie Bates, who was prominent in the original cast of "The Music Master," will be in Mr. Warfield's support, and others engaged are: Jane Cooper, Helen Weer, Eleanor Barry, Rose Saltonstal, Gertrude Valentine, Charles Abbott, and William Boag.

NEW ACT FOR PAINE AND NESBIT.

Raymond Paine and Inez Nesbit, who are under Arthur Pearson's management, will start rehearsing this week in an elaborate vaudeville act with a cast of fourteen. The act will be called "Little Johnny Walker," and will be staged by Edward P. Bower, who put on "Katinka."

THE TANGUAY TOUR.

The Eva Tanguay tour, under the direction of William Morris, will begin its season at the Lincoln, Union Hill, N. J., Saturday, Sept. 16. Miss Tanguay will be supported by a strong vaudeville bill of exceptional merit, headed by Chas. J. Ross. The company will move direct to the Pacific Coast.

ON THE "CLEVELAND CIRCUIT."

With the fair season in full sway and the closing holiday week at the parks, together with the inaugural of the regular season at the theatres booked by W. S. Cleveland, amusement purveyor, Newark, N. J., last week was more than a "record breaker."

"MISTER ANTONIO" PRODUCED.

BUFFALO, Sept. 11.—Otis Skinner appeared at the Star Theatre, here, to-night, in the first performance of "Mister Antonio," by Booth Tarkington. The consensus of opinion is that the play is a success.

MISS TURNER IN STOCK.

Rounding out a delightful Summer spent at their beautiful Summer home, "The Golden Spur," New London, Conn., Mr. and Mrs. Hammond, known professionally as Jim Hammond and Clara Turner, will open the Little Theatre, New London, Conn., with their stock company for the Winter's run.

MASTBAUM RETURNS.

PHILADELPHIA, Sept. 11.—Jay Mastbaum is back at his old position as manager of the Palace. During the Summer he managed the theatre on the Garden Pier, Atlantic City.

NOW MANAGING LYRIC.

Al. Beckerich, who for the past eighteen months has been the manager of the Roma Theatre, Berlin, Ontario, Can., has resigned from that place and taken up the managerial reins of the Lyric, Jamestown, N. Y. He opened the season Labor Day, using five acts of vaudeville with two changes weekly—Mondays and Thursdays—with three shows daily.

The house is controlled by Slotkin & Fennyvessy.

WILLIAMS PLAYERS MOVE TO OMAHA.

The Ed. Williams Players open at the Krug, Omaha, Neb., Sept. 16. The opening bill is "Arizona." Roster: W. H. Hack, leads; Ed. Williams, Aldrid Pierce, Earle Ross, Bob Thompson, Jack Robertson, Dick Evans, Tiny Leone, ingenue leads; Kathryn Lawrence, emotional leads; Elsie Granville, Sylvia Summers and Winnette Lee.

PARAGON PARK BUILDINGS BURN.

Special to THE CLIPPER.

BOSTON, Sept. 11.—Early yesterday morning fire was discovered in the sand bumps, Paragon Park, Nantasket, Mass., and although the local fire department called on the towns of Quincy, Hingham, and Weymouth, for aid, they were only able to save the Palm Gardens and the Administration Building.

The fire burned in a circle, around the lagoon in the centre of the park, destroying the Old Mill, diving girls show, two picture houses, the sand bumps, two restaurants, power house, and several small stores. There are two roller coasters in the park, and one of these was partially burned.

The firemen were greatly handicapped, as they had difficulty in getting water, and they were forced to take it from the lagoon. Several firemen were overcome by smoke, and a few were burned slightly.

Paragon Park closed its season Labor Day, but the dance hall in the park has been open Wednesdays and Saturdays, and it was thought that the fire had its origin in the usual scapegoat cigarette. Chas. F. Rice, head of the State Police Dept. of Fire Investigation, has ordered an investigation, as it is thought that the fire might have been started by a "fire bug."

The Atlantic Park Co. owns Paragon Park, and it is managed by Geo. A. Dodge. The loss is estimated at over $100,000. *Tom Berry.*

CHICAGO VAUDEVILLE.

SEPT. 11.

MAJESTIC.

Marie and Billy Hart started things with their specialty in a circus setting, including wire work.

Ralph Connors' war jokes got big laughs. His ventriloquial work scored.

Those Four Entertainers sang "Little Bad in Every Good Girl," and regular quartette routine, and pleased.

Martin Beck's "The River of Souls," the best dramatic act seen here last season, again stirred audience.

Milt Collins was never more comical with his well known political chatter.

Theodore Kosloff and Vlasta Maslova, great Russian dancers, surrounded by others, gave meritorious presentation.

McKay and Ardine still gets laughs with burlesque rendition of "Me low Arabian Moon," their familiar chatter scoring well.

Bert Levy's original art entertainment made splendid closer. *Casper.*

PALACE.

Fred and Adele Astaire, still presenting childhood routine, sing "You're Locked in My Heart," "Sweet Tooth" and "Baby" song. They danced gracefully and deserved better than opening place.

Irwin and Henry brought back their "drunk talk" act, which audience enjoyed, and sang "Old Fashioned Garden."

Madame Chilson-Ohrman sang three high class numbers to considerable applause.

Marion Morgan's Dancers, though held over for second week, proved merit hit of bill. A complete story is told in dance.

Andy Rice still convulses audience with his matrimonial troubles.

Mercedes' mind reading piano stunt aroused considerable interest. Your reviewer, sitting with Bert Kalmar, asked for his "Green River" song, which was rendered after some hesitation. Mercedes didn't know "Fantana."

Bert Fitzgibbon, after delivering his usual nonsense, gave "Sunshine of Virginia" a wonderful plug, with Sig. Bosley and a lady singing from audience.

Mirano Brothers' flying torpedoes acrobatic sensation proved sufficiently novel and brief to keep audience interested till curtain fall. Savoy and Brennan, billed for spot six, failed to appear. *Casper.*

DEATHS.

SAMUEL M. GRIFFITH, —.
JOE FERRIS, Sept. 3.
FLORENCE REED, sister of Roland Reed, Sept. 5.
JAMES D. MOYES, Aug. 24.
W. A. NORTON, Sept. 4.
WM. FOGARTY, Sept. 8.
MRS. EDWARD MCNISH, Aug. 31.

MELODY LANE

GAY MELODY BEARS STERN MARK.

In a life of complex doings man worships the simple things. When strenuous business has had its inning we seek Nature and the plain joys. This frazzled world is never too tired to take to its heart a sweet little ballad of home and love and faith. Such a song is "The World Is Hungry for a Little Bit of Love," words and music of which are by Carolyn Ayres Turner. Jos. W. Stern & Co., who have just acquired the publication rights, will include it in their list of new successes. As the title suggests, the lyrics have a heart interest which will endear them to a large circle of singers, while the music is melodious and beautiful, of the kind destined to achieve a quick and more important still, an enduring, popularity.

FOUR NEW ONES FOR STERN.

With their characteristic enterprise and their intuitive knowledge of the requirements of the musical public, Messrs. Jos. W. Stern & Co. have taken over the latest compositions of that irrepressible and popular American institution, Gus Edwards. The titles of the songs are in themselves a key to their cleverness and a gauge of their snappy selling qualities. Nowadays it is almost as difficult to devise a telling title as to write a catchy song. Well, difficulties of this brand loom up like gently wafted zephyrs to the gifted Gus. Listen to these alluring titles and then—listen to the superb melodies themselves: "It's the Woman Who Pays," "If I Only Knew Just How I Stood With You," "Just As Soon As I Laid My Eyes on You" and "Brunette and Blonde." Lyrics and music are up to the top-notch standard of all of Gus Edwards' compositions, which trite fact bids the popular music lover to prepare for an old time feast of tunes and heart throbs.

WHAT'S IN A NAME?

"When a song writer is searching for a new idea he must work along the lines of a detective," remarked Will Hart, of the Bernard Granville staff. "I mean by that—he must use his power of observing, and when he has a clue must be able to grasp the meaning first—and let his imagination work toward the result in its own natural way. A hit song idea cannot be forced or manufactured, but the inspiration, which is the writer's clue, must have birth in the accidental remark passed, or in the unexpected arising of a situation involving the writer."

It seems not long ago Will Hart was the recipient of a letter from a girl friend whom he had known as Rose. The letter was signed, "Sincerely Rosalie," which was at once the inspiration for a song, according to the writer. Hence the history of a remarkable song which is fast becoming one of the greatest novelty sensations the public has ever heard—"Any Old Name Is a Wonderful Name, If It Labels a Wonderful Girl."

A NEW WITMARK OFFICE.

The opening of a new branch in San Francisco completes the chain of offices established by M. Witmark & Sons. The firm already has branches in Philadelphia, Boston and Chicago, which have proved a great convenience to members of the vaudeville profession away from New York. The new San Francisco suite of offices is located in the Pantages Building, on Market Street, within a stone's throw of all the most important places of amusement in that city. Alfred R. Browne, who has had much experience on the Pacific Coast, from both the professional and the commercial standpoints, has been placed in charge.

BRENNAN ENTERS VAUDEVILLE.

Spurred on, no doubt, by the brilliant example of his collaborator, Ernest R. Ball, and with the comfortable knowledge that he not only possessed the goods but knew how to deliver them, J. Keirn Brennan, the popular song writer, has entered vaudeville. "Jack" made his debut at Keith's Prospect Theatre, and last week appeared at the Fifth Avenue. His monologue is excellent and interesting. He does a little of everything, but his audiences are particularly partial to his way of telling how he writes such hits as "A Little Bit of Heaven," "Good-bye, Good Luck, God Bless You," "Turn Back the Universe" and others, all published by M Witmark & Sons

JULES VON TILZER RETURNS.

"Blood is thicker than water" is going to work overtime for some weeks to come. It's an old, worn out expression, but is there any other in the human language that comes anywhere as near to the truth? Jules Von Tilzer, the big boy with the big heart and big smile, has signed a life contract with the Broadway Music Corporation, of which his big brother, Will Von Tilzer, is the president. What a wonderful epoch in the history of the Von Tilzer family, and what a wonderful array of talent and hard workers the Broadway will have from now on.

Will, Albert and Jules Von Tilzer, a trio that is as strong and big as Gibraltar, Dave Rose, Rubey Cowan, Bob Russak, a dozen other good men, and a staff of writers that are producing the greatest bunch of novelty songs in years. The Broadway has done wonderful work during its four years of existence, but we feel, and we believe that thousands of others will agree with us that its president, Will Von Tilzer, pulled the greatest stroke of diplomacy when he invited his brother Jules to join the Broadway staff.

We congratulate the Broadway Musi cCorporation Will Von Tilzer and Jules Von Tilzer, and may the new combination be a happy and prosperous one.

AN HAWAIIAN-IRISH SONG.

The wedding of two popular song crazes, or rather two crazes in popular songs, has been successfully accomplished by the same writers who are responsible for the excellent Irish novelty song, "'Twas Only An Irishman's Dream." Al. Dubin and Rennie Cormack have taken the Hawaiian craze and introduced it to a popular Irish theme, and the result is a song bearing the "O'Brien Is Tryin' to Learn to Talk Hawaiian." It was a cleverly written lyric with a swinging tune. In a telegram received by the publishers, Maud Lambert reports a great success with it at the Orpheum Theatre, Minneapolis. The song is published by M. Witmark & Sons.

FRANK E. TOURS SIGNS AGAIN WITH WITMARK.

Frank E. Tours has renewed his contract with M. Witmark & Sons, whereby the latter act as his exclusive American publishers for another term of years. Mr. Tours, whose work invariably bears the stamp of the musician and artist, is best known, perhaps, as the composer of "Mother o' Mine." Among his other favorite songs, published by Witmark, are "Beyond the Sunset," "Son of My Heart," "If You Loved Me," "Just You and I," "No Voice But Yours," "My Heart's With You," and others.

COLLINS WITH RICHMOND.

Harry Collins is now associated with the Maurice Richmond Music Co.

DELLON BACK.

Harold Dellon has returned to New York after a week's trip to Chicago in the interests of the T. B. Harms & Francis, Day & Hunter Co.

LOUIS COHEN SAYS:

Fred Mayo, with Eddie Leonard's act, at the Palace Theatre, last week, featured the ballad, "All I Want Is a Cottage, Some Roses and You."

Charley Boyden, with Murphy's Minstrels, at the Steel Pier, Atlantic City, writes that one of the big songs of the Minstrels is "It's a Long, Long Time Since I've Been Home."

The Victoria Four, who are now introducing Charles K. Harris' latest song, "Come Back" ("Let's Be Sweethearts Once More"), over the Western Vaudeville time, say that it is a positive sensation for them.

JOE HOLLANDER says that this looks like the banner year for the Joe Morris Music Co. Walter Wilson, from Chicago; "Jack" Mendelson, from Boston; "Milt" Stevens and Bill Jacobs, on the road, and "Archie" Fletcher, from Philadelphia, write that "There's a Quaker Down in Quakertown" is going bigger than ever, and that "One Day" will be a bigger success than "Orange Blossoms." "When Evening Shadows Fall" is a second "Valley of the Moon."

CHICAGO HARMONY NOTES.

MANUSCRIPT CLASHES.

When the Western professional manager of a big Eastern house starts to work on a given number and is suddenly informed by the firm that its directors have decided to apply all efforts in another direction—i. e., work on a different song—a mighty unpleasant condition results. Fortunately for the boys housed in Chicago offices, there have been few manuscript clashes of this sort this season. Most of the big houses have evolved systems of trying out songs in lead sheet form that prevent such a situation from developing. When the Western manager gets four or five new songs, the chances are that each will receive a good share of popularity, if properly worked upon along the lines laid down by the home office. Frequently the directing head sends on several songs, knowing long in advance that only one in the batch will achieve a big sales' record, but also knowing that the others will serve as stage songs and ingratiate acts into using "the big number." The theory of concentrated plugs on few numbers seems to have been adopted by most houses—as it saves money all along the line, from printing to popularization

McKINLEY'S IDEA.

William McKinley, of the McKinley Music Co., believes professional rooms should mean something more than mere headquarters for demonstrating songs. An ardent advocate of initial inspiration in song writing, he thinks lyricists and composers can get better ideas in the professional rooms, where they mingle with performers than anywhere else. His staff writers prepare most of their material in the Grand Opera House suite, getting together before the visitors arrive or after they have departed. The peculiar way in which a song writer's mind works, ever eager to evolve new ideas, is shown by the fact that Frost and Keithley hit upon the title "When the Moon Shines Down in Old Alaska" on one of the warmest days of the early Summer season. Keithley believes in writing songs slowly, carefully editing the output, but Frost is an impetuous young fellow who hardly gets near a piano before he has started working out an idea. McKinley listens to their output, frequently calling in Root and Foster for a conference as to the merits of the numbers submitted, and then decides upon the ones deemed most worthy of "going after."

GOOD-BYE "DUTCH."

Ernest R. Breuer, the California piano wizard, who has been a fixture of Leo. Feist's Western staff for some time, has made good his threat to enter vaudeville. The other boys on Rocco Vocco's pay roll say they'll miss thrifty "Dutch," who managed to acquire an automobile while stroking the keys.

NIGHT TIME.

Though professional rooms are open only during the day, night time is the time when the music publishing business shows its brightest side. When darkness marks the end of the day's work, the evening's task—by far the most important—begins. It is amusing to listen to the pluggers conversing at the curb, each boasting of his firm's achievements, yet trying to induce the other to reveal secrets as return for plainly faked confidences. When you think of how late the boys stay out and what they're expected to do, it's no wonder few are able to get down to work before noon.

FEIST INCREASES STAFF.

Jack Stern and Jimmy Flynn have been added to the Leo. Feist professional department. Flossie Brook, formerly of Remick's, has also been added to this department.

A NEW BOUNCE NUMBER.

Forster, the music publisher in Chicago, seems to have struck a good one in "Bouncing at the Rubber Ball."

MANDELS WITH JONES.

Jack Mandels who was connected with the Frank Bohm office, is now associated with Sam Jones.

THE OPENING FALL NUMBER OF THE CLIPPER WILL BE DATED OCTOBER 7. BE SURE TO ORDER IN ADVANCE YOUR COPY FROM THE DEALER.

LONDON.

LONDON, Eng., Sept. 7.

Theatre managers are beginning to set up a howl about conditions. They are feeling the effects of the war tax more and more, and many of them announce that they will not be able to hold out much longer and will have to quit till the war is over.

They do not take this stand through any lack of patriotism, for there is no class of men whose resources have been more cheerfully laid at the disposal of their government. Many of their number are fighting at the front, and in all the benefits for the wounded soldiers no class has been more active than the managers.

There is not one of them whose heart has not been found in the right place. Every theatre in the British Empire has been thrown open to our soldiers and sailors during these troublous times. Every manager in the kingdom has heartily welcomed Tommy Atkins and Jack Tar, and thus the free list of every one of our theatres has been abnormally increased. In spite of this increase there has not been a whimper out of any manager. They have been only too glad to give their quota toward making lighter the burden of those who are fighting for the British lion.

But the war tax is placing such a burden on the managerial shoulders that something threatens to give way, for there are few of our managers who can run their theatres at a loss for any length of time, be that loss ever so trifling.

The managers of the cinematograph theatres are particularly hard hit, and there is a movement on foot to take the matter up to the Chancellor of the Exchequer in the hope that a reduction may result.

One thing is sure to happen if the manager gets no relief, and that is the closing of many of the theatres, especially in the provinces.

It now transpires that "The Girl From Ciro's," which is to have an early production at the Garrick, is Pierre Weber's "Loute," re-named.

London will see "The Hawk" on Sept. 11.

"Theodore & Co." opens at the Gaiety, Sept. 16.

The Allied Duo (Claire and Sadie), in "Convent Bell(e)s," are this week at the Hippodrome, Aldershot. Next week they will try to make the patrons of the Regent, Salford, laugh.

Leslie Carter is playing the New Theatre, Cambridge, this week.

The Sultan Bros. will do their acrobatic stunts next week at the Granville, Walham Green.

The Two Mermaids are in their twelfth week at the New Bathing Pool, South Bay, Scarboro. They continue there until Oct. 8.

The Kavanaghs are this week presenting "The Sports' Depot" at the Palace, Durham.

Alix Lukos sailed for South Africa yesterday, on the *Balmoral Castle*. They have Australia and New Zealand to follow, with the possibility of India. They return Aug. 27, 1917, to Surrey and Collins'.

Clara Coverdale's "Nine Dainty Dots" are at the Empire, Grantham, this week.

The Dental Riskits close tonight at the Alhambra, Paris, a two weeks' stay.

Florrie Gallimore is in Birmingham this week.

Bob Anderson and his polo pony, Bonita, opened this week a four weeks' engagement at the Palace, London.

Mollie Lindsay and company are this week at the Varieties, Oldham.

Frank Whitman, having finished his seven months' engagement with "Joyland" at the London Hippodrome, is now playing the halls. Last week he was at the Finsbury Park Empire.

The Yentoy Bros. are this week at the Palladium, Southport. Next week they play the Palace, Blackpool.

Dorothy Belmore and Madeline Wells, in "Moods and Modes," are booked for the Moss, Macnaghten and Syndicate tours.

Les Adrianos, hand to hand balancers, made their English debut last week at the Canterbury, London.

Fred Clayden is presenting his "Mystery Gun" this week at the Palace, Birmingham.

Under the present existing provisions that no new building can be commenced nor work thereon continued without a license from the Ministry of Munitions, work has been suspended on a new cinematograph theatre in Musselburgh. The Town Council refused a license on the ground that at the present time, owing to the war, it has been impossible to get men to make necessary repairs on property.

An official notification to the effect that no person over fifteen years of age will be permitted to land in Australia unless possessed of a valid passport issued by a competent British authority, shows to what exigencies war conditions can bring us.

British subjects embarking for Australia from the United Kingdom must carry valid passports issued by the Passport office, Dowling Street, London. Alien subjects must carry passports issued by their own authorities and vise by the Passport office.

All persons embarking from foreign countries for Australia must first have their passports vise by a British Consular officer in the country from which they embark.

The new Palace revue, "Blighty," will be produced in October. Arthur Playfair, Teddie Gerrard, Nelson Keys and Moya Mannering will be in the cast.

Andre Charlot is busy rehearsing the new Grattan revue at the Comedy.

Marie Lloyd will not appear in "Best of Luck," the new Drury Lane play. Madge Titheradge will be the leading lady, and Robert Hale will do the comedy.

Sir Valentine Grace is another engagement for "Best of Luck."

According to the report of the Palace, the year ending July 26 shows a profit of £33,408, and the directors purpose paying a dividend of 17½ per cent.

The Lauder Revue will be produced about the middle of November. The house at which it will be seen has not been announced.

The Great Adler is in the eighth week of his tour of Scotland.

King and King have rejoined hands after a separation of twelve months, during which they were in different revues.

Arthur Ashley, manager of the White Hall Cinema, Derby, is another manager to join the colors.

Daly and Healy announce that they have no intention of going into a revue, but will stick to the halls. Their act is fast booking up.

Ernest B. Arnold, the well known orchestra conductor, now holds that position at the Hippodrome, Rotherham.

Charles Fancourt has joined the colors.

The Three Mahers have been engaged for the new version of "Push and Go."

Eileen and Mulhall and the King Trio, who sailed for South Africa, Sept. 26, were booked by the I. V. T. A.

Billy Budd, who is serving with the Royal Flying Corps, met with an accident and is in the Military Hospital, Hounslow.

Lieut. F. Morris writes that he is now in his second year in France, and is once more in the trenches after a long training spell with new armies at the base.

Sydney E. Brandon, who made his London debut as an entertainer Aug. 28 at the Palace, Islington, seems to have made good. He does a character specialty that has considerable originality.

Bert Barnard, of Barnard's Variety Agency, has been rejected by the Military Board

I regret to announce that my friend, A. Stunt, known to the stage as Alfred Paget and "Jotty," of Karno's companies, was wounded, and is now in Pike Law Hospital, Rowtenstall, Manchester.

The fact that nearly all of the male members of the office staff of the Unity Vaudeville Agency, Ltd., as well as those of the various houses controlled by the agency, have joined the colors, necessitated the transference of the offices to the Palace, Kilmarnock, in order to facilitate the work.

Another dear friend of mine has crossed the Great Divide. Word just reaches here that John Cunningham, stage manager of the Empire, Motherwell, was killed in action serving with his regiment in France. He was with the Royal Scots.

G. S. Melvin, "The Versatile Scot," has sailed for South Africa.

Murfayne, the xylophonist, will be in Australia for ten months, according to his present intentions.

Meredith Fradd writes me that his son, Kingsley, was killed in action July 1 in France. Kingsley, who was an only son, was in the twentieth year of his age. He happened to be in Canada at the outbreak of the war and sailed at once for home. As he had put in five years in an officers' training corps at school, he was considered fully competent and was granted a lieutenant's commission in the Second London Fusiliers. He had been in France less than a year when he was killed.

General Manager Jack Thomas, of the Empire, Rotherham, has left for the training camp. He is succeeded at the Empire by T. Hopcutt, who comes with considerable managerial experience.

R. G. Knowles was given a hearty welcome on his recent return from the States, where he went as the British delegate to the Rotary Club. This club, which originated in Chicago eleven years ago, and has branches throughout the United States and Canada, is also represented in London, Dublin, Edinburgh and many towns in the provinces. Mr. Knowles, in speaking on the subject, said: "It is some club. If you doubt it ask any one of the six thousand delegates present at the convention."

Rennie and Roxburgh are at the Palace, Maidstone, next week.

The Mafuziang Manchu Troupe of Chinese is playing South London this week. Next week, the Pavilion, Barnsley.

The Four Clovelly Girls are this week at the Palace, Carlisle.

TWENTY-FIVE YEARS AGO.

THE portrait of Agnes Evans appeared on the front page of THE CLIPPER.

"ABRAHAM LINCOLN," with Elmer Grandin as Lincoln, was produced at Chicago.

GUS LUDERS was musical director for Leavitt's "Spider and Fly."

ELITA PROCTOR OTIS, amateur actress and editor of *The New York Saturday Review*, returned from Europe to make her professional debut in Daniel Frohman's "Nerves."

CHAS. G. KILPATRICK made his first stage appearance at the Bijou, Milwaukee.

NEW PLAYS: "The Solicitor," "The Struggle of Life," "Chantaclere," "The Cruiskeen Lawn," "The Pay Train," "The Dancing Girl," "An American Boy," "Ye Early Trouble," "Hoss and Hoss," "Denisette," "Cavalleria Rusticana," "The Cadi," "Fra Diano."

EUGENE SANDOW was giving exhibitions in England.

MLLE. ZETTELLA AND CRISSIE SHERIDAN were with the City Sports.

JAS. JAY BRADY managed Hallen & Hart's new "Later On."

LITTLE THEATRE FOR SAN FRANCISCO

SAN FRANCISCO, Sept. 11.—The Players' Club has begun work of rebuilding its clubhouse, and will convert it into a "little theatre" with an auditorium seating 100 persons.

It is announced to open Oct. 16, and for the opening week five one act plays will be presented. These will be "Kisses," by S. J. Kaufman; "The Cradle Song," by Adrian Metzger; "The Sidhe of Ben Mor," by Ruth Sawyer; "The Maker of Dreams," by Oliphant Downs, and "The Spur of War," by Hilliard Booth.

NORMAN HILYARD OPENS CHICAGO SEASON.

Norman Hilyard and his Enterprise Stock Co. opened their fourth season in Chicago, Sept. 10. The company will include: Norman Hilyard, Nellie Hopper, Maybelle Fowler, R. H. Wittam, Roy Knotts and George Salisbury. A second company will open on Sunday, Sept. 18, including: Arthur Rooney, Chic Harvey, Chas. Jackson, Nellie Richards and Mabel Harvey.

"BUNKER BEAN" IN REHEARSAL.

Taylor Holmes and his company will begin rehearsals Sept. 11 for "His Majesty Bunker Bean," with the same company that presented the comedy last season at the Cort Theatre, Chicago. The present season will begin on Oct. 2 at the Astor Theatre, following a few preliminary performances at Atlantic City.

"FRATERNITY BOYS AND GIRLS."

E. P. Churchill (Inc.) is submitting "The Fraternity Boys and Girls," with Sylvia (Cuddles) De Frankie. Book and lyrics by David M. Wolff, music by Ray Peabody. In the company are: Velma Hinkle, Florence Travers, Marjorie Young, Henry O'Lynn, Russell Frost, and many others.

"BUSINESS BEFORE PLEASURE."

H. H. Frazee has secured "Business Before Pleasure," a new farce by Mr. and Mrs. George Randolph Chester, which will be placed in rehearsal Sept. 18.

HEIN SIGNS MANTELL JR.

Robert Mantell Jr. has been engaged by Silvio Hein for the role of Nym in "The Merry Wives of Windsor."

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ANSWERS TO CORRESPONDENTS.

DRAMATIC.

F. M., Westfield.—Address Bretano's, Fifth Avenue and Twenty-seventh Street, New York. They can probably advise you.

N. J. T., Brooklyn.—We do not know his present whereabouts. Address him in our care, and we will advertise letter in CLIPPER letter list.

AN OLD READER, Bridgeport.—The Forepaugh-Sells Bros. Circus opened at Madison Square Garden, April 18, 1899, and on April 4, 1900. The Barnum & Bailey Circus was abroad during both engagements. Buffalo Bill played the Garden, opening April 23, 1900.

FLORENCE REED and LEWIS S. STONE will have leading roles in "King, Queen, Jack."

WM. PRUETTE and company replaced the Dowling & Burke Players at the New Brighton Theatre last week, the latter retiring, owing to illness.

GEORGE BLUMENTHAL has engaged Dr. Anslemn Goetzel as musical conductor for Mary Lee Wertheimer's Japanese opera, "Noto," to be produced next month.

"HIP HIP HOORAY" is to go on tour this season, and the members of the company have begun rehearsals. The show opens Oct. 16 at the Metropolitan Opera House, Philadelphia.

EDDIE COOK will be business manager of "What Is Your Husband Doing?" in which Thos. Ross and Maclyn Arbuckle will star, in the direction of Joseph Brooks.

MRS. ALISE CHAPIN was engaged last week by John D. Williams for the role of Lady Rockminster, in "Major Pendennis," John Drew's starring vehicle.

"VERY GOOD EDDIE" claims the distinction of being the first musical play in years that has played in three New York theatres in direct succession—Princess, Casino and Thirty-ninth Street.

E. H. SOTHERN and wife (Julia Marlowe) have taken a house at Litchfield, Conn., where they will remain until Mr. Sothern begins his tour in November. Mr. Sothern's company has begun rehearsals of "If I Were King."

EDWARD SHELDON and JOHN BARRYMORE have returned to New York from California.

JOHN DREW has begun rehearsals of "Major Pendennis," his new starring vehicle.

LOUISE GALLOWAY has signed with the Shuberts for "Her Soldier Boy."

ALLAN K. FOSTER will stage the new Winter Garden Show.

SUE MacMANAMY will play an important role in "Are You My Wife?" introduced by A. H. Woods.

ANNA HELD, in a musical comedy, entitled "Follow Me," will open her season in October, in New York.

REHEARSALS are in progress for Wm. A. Brady's new play, "Object—Matrimony," by Montague Glass and Jules Eckert Goodman.

PAULA SHAY has signed with Henry W Savage to play the title role in "Everywoman" this season.

JOHN HOUSTON has succeeded Edward Langford in the role of Norman Blakely in "The Silent Witness" at the Fulton Theatre.

JOSEPHINE BUMILLER has signed with Oliver Morosco for a play to be produced in New York in October.

LEO DITRICHSTEIN, in "The Great Lover," is in his last fortnight at the C. & H. Theatre, New York.

ROBERT MILTON is conducting rehearsals of "Upstairs and Down," Oliver Morosco's production, which will open Sept. 25 at the Cort, New York.

"LE POILU," which has had much success in Paris, will be seen at the Shubert Theatre, at an early date.

MANAGER JAMES H. CURTIN, of the Empire Theatre, Brooklyn, now has lady ushers at that house.

GERALDINE FARRAR is on her way to New York from Los Angeles, where she has been for three months, doing film duty.

ANNA FITZIU will be the Nedda in the open air performance of "I Pagliacci," at the City College Stadium, Sept. 21.

JOSEPH B. LERTNA, who will play the role of Konojo, in "Noto," has been awarded a silver cup for having won in the final boat races of the Bensonhurst Yacht Club.

ANN MURDOCK, in "Please Help Emily," who closed her engagement at the Lyceum, New York, on Sept. 9, will go on tour, opening Sept. 18, at Powers' Theatre, Chicago.

"UNDER SENTENCE" is the new title Selwyn & Co. have decided to call the Roi Cooper Megrue-Irvin Cobb play formerly known as "John W. Blake."

"A PAIR OF QUEENS," which closed Sept. 9, at the Longacre, lays off this week and begins on Sept. 18 a road tour, with Detroit as its first stopping place.

FROM the Shubert offices comes the statement that the report that the Shuberts had secured the Garrick Theatre, New York, was without foundation.

OTTO HAUERBACH intends to revise "The Silent Witness," of which he is the author. Among other things he will eliminate the prologue. The engagement of the play will not be interfered with.

MME. MATHILDE COTTRELLY, Carlyle Blackwell, Marjorie Wood, Jean Temple, Jess Dandy, Jules Jordan and Leo Donnelly, have been engaged by Wm. A. Brady for his forthcoming production, "Object, Matrimony."

NATALIE ALT contemplates taking a flier in vaudeville in the near future.

MISS LEO DALE INGRAHAM joined the act, "Judgment," Sept. 4, at Keith's, Philadelphia.

JACK NORWORTH has rturned from England and opens Sept. 18, at the Colonial, New York.

BORN, to Mr. and Mrs. Dennis O'Neil (O'Neil and Sexton), a boby boy.

REHEARSALS for the new "Midnight Frolic" are in progress at the New Amsterdam.

THIS is Mardi Gras and closing week at Coney Island, New York.

VERA FULLER MELLISH has signed with Silvio Hein for "The Merry Wives of Windsor."

E. J. CONNOLLY has returned from his Summer home at Lake Sunapee, N. H.

LEO DONNELLY is back in New York, after a Summer at Arverne, L. I.

J. VICTOR WILSON has again assumed charge of the press department at the Strand, New York.

A. WILLIAM YOUNG has signed to play a leading role with "A Midnight Romance."

B. M. IRWIN, of the Amalgamated Vaudeville Agency, and Juliette Levy, youngest daughter of the late Jules Levy, were married Aug. 31.

WILL DEMING has been engaged for a leading role in "Go To It" which F. Ray Comstock will present at the Princess.

HENRY TUCKER, Inc., entertainments, exhibitions, incorporated at Albany, Sept 8, for $10,000; E. Goodman, D. G. Tucker and A. Henry.

GEORGE MOOSER and HARRISON GREY FISKE will give an early production of "The Jordans," by Cyril Harcourt.

CHAUNCEY OLCOTT began rehearsals last week in the Geo. M. Cohan play in which he will star this season.

RICHARD LAMBERT has added Lizzie Wilson and John P. MacSweeney to the cast of "The Blue Envelope."

ELEANOR DAWN, sister of Hazel, has signed with the Shuberts for a prominent role in "Her Soldier Boy."

RUTH HALE, for some time publicity representative for Selwyn & Co., has joined John D. Williams' forces.

C. P. FARRINGTON has signed to go in advance of "Where the Rooster Crows," a production of Edward F. Rush and Lyle D. Andrews.

SIDNEY H. SMITH, theatrical manager, filed a voluntary petition in bankruptcy last week. Liabilities, $7,883; assets, $842.

MAUD ODELL, who is appearing in "The Girl from Brazil," received word, Sept. 8, that a fire had broken out in her hotel, the Sea Island House, at Beaufort, S. C.

PARENTA FILM CORP., $250,000; Varia Films, Inc., $10,000; Interocean Film Corp., $1,000, motion pictures, theatricals, incorporated at Albany, Sept. 8; A. R. May, B. Kegeler and M. M. Eisenberg, directors.

MR. and MRS. BEN ALI HAGGIN are receiving congratulations on the birth of a son, Sept. 8, at their Summer home in Roslyn, L. I. Mrs. Haggin was formerly known to the stage as Bonnie Glass.

CHARLES DALTON, Rex McDougal, Arthur Chesney, Viva Birkett and Florence Edney will have important roles in "Caroline," the starring vehicle for Margaret Anglin, when that play is seen, Sept. 20, at the Empire.

PROCTOR'S FIFTH AVENUE.

WM. QUAID, MGR.

Despite the fact that business in New York is said to be at such a high ebb that few persons find time to devote to anything else, the audience at this theatre last Monday afternoon would lead one to believe just the reverse, for it filled every seat and half of the standing room. Judged by the attendance at this house, the street car strike has had little effect upon theatre patronage.

A glance, however, at the bill provided by Manager Quaid, serves to throw some light on the situation, for it contained several acts which can be depended upon to draw a crowd even though they were presented in a desert.

In the trying position of opening the bill, Martyn and Florence, a team of novelty jugglers, acquitted themselves well. There is nothing particularly new in their act, but, all in all, the manner in which Martyn manipulated the hoops, filliped the white balls and Miss Florence swung her feet and sang a song, to provide variety, was of a high order of dexterity.

Then came Harry Ellis with a splendid impersonation of Caruso in his heart touching "Pagliacci" selection. Ellis is the possessor of a voice of power and a mastery of the Italian tongue which made his attempt to portray the anguish wracked Canio singularly effective and by far the best selection in his program of songs.

As an opener, he offers a selection describing the anger of famous composers toward the modern inventors of mellifluous and rythmic ragtime, and then, in quick succession, impersonates several of them. His impersonation of Verdi was of a high order and ranked well up with that of Caruso.

In giving Thomas Potter Dunn a place on his bill Manager Quaid exercised a shrewd sense of choosing an act that has a general appeal, for Dunn is an impersonator of cleverness, if not of brilliance, who seems to have mastered the characteristics of a large variety of persons and nationalities. Whether it was as a Chinese laundryman, a Swede, an Irishman, an Italian, or plain, snuffling "Coney Island Lizzie," he came so near to the real thing in all his impersonations, caught and displayed so well their lights and shades, that the audience rewarded him with prolonged and well deserved applause.

Ketchum and Cheatum is a team that works with a "plant" in one of the boxes, who first gives evidence of his presence by interrupting their performance with loud and profuse hand clapping. He is finally called to account for his interruption, and explains it by saying that he was sent to the Colonial Theatre to applaud another act. Ordered from the box he soon appears on the stage, where his efforts to inject comedy into the act are productive of indifferent success. This act needs trimming and enlivening, and more abandon in its deliverance.

Sam Bernard Jr. and Grace Leigh presented a new full dress act in which they both scored. As also did Joe Howard, the composer, and Ethel Clark. For further reviews of both see New Acts.

The finishing number of the program was a novelty dancing act by Ten Eyck and Welly, in which Miss Welly first appears in white tights and is hurled through various gyrations by her partner, at arms length, far above his head.

Of course there is the topical review and Hy Mayer's cartoons.

ALHAMBRA.

HARRY BAILEY, MGR.

This house, with a coat of paint and a few other minor renovations, opened for the season last Monday night with an evenly balanced program.

The opening position was drawn by Wells, Norworth and Moore, a singing, piano playing and comedy offering. The comedy of the piano player is the only thing that saves the act. This young fellow is there with the laugh stuff, especially his work at the piano. However, his material is of the slap stick variety. The other man has a fairly good singing voice but hasn't the knack of using it properly. The young woman looks pretty.

Can you imagine an act in number two spot almost walking away with the show? Wallace Bradley and Grette Ardine, in that position, took no less than six bows at the conclusion of their excellent performance Monday night. They do singing, dancing and bicycle riding, and excell in each specialty. Bradley is a crackerjack rider, performing more real stunts on the wheel than is usually shown by one making this form of amusement a feature. As a singer he is also there, offering several well selected numbers. Miss Ardine, in her different dancing numbers, demonstrated that she would be a feature single in this line. Altogether, the pair offered one of the most capable performances on the excellent bill.

Franklyn Ardell followed, assisted by Marjorie Sheldon, and successfully put over his latest comedy skit, "The Wife Saver." He had no cause to complain at the reception accorded him, as the audience was in the right mood to accept his bright and clever idea. Ardell, as the real estate dealer, sent over some snappy and witty remarks with the help of Miss Sheldon, who cleverly portrays the character of a deaf and dumb stenographer.

Stan Stanley, with his relatives and friends, had a good time kidding the audience with bright repartee and bouncing work. To finish an already clever act, Stan went a little better Monday night by falling into one of the stage boxes and got a few more laughs.

Dainty, talented and beautiful Isabell D'Armond, assisted by Bobby O'Neil, presented her latest success, called "The Dumi Tass Revue," and captured one of the hits of the program. There isn't a fault to be found with anything they do. The costumes, scenery, dancing numbers and songs have been so carefully laid out that they give an almost perfect performance.

Joe Laurie and Aleen Bronson, in "Lost and Found," a hick skit, was capable to the good position given them. They make the best of some rather flimsy material, scoring heavily at the finish.

Of course Gus Edwards, with "Georgie" and "Cuddles" and six pretty girls were expected to walk away with the show, but the unexpected happened, as Gus and his clever assistants didn't have such an easy time. This was due principally te the fact that Gus Edwards has always appeared in a small sized musical production, but this time he makes his bow without the usual scenic and lighting effects, depending principally on his ability in putting over numbers, and the impersonations of "Georgie" and "Cuddles." However, Gus has a splendid offering, and should prove a good drawing card around the circuit.

The songs are well selected and well rendered by each principal. "Georgie's" best was the impersonation of Fanny Brice singing "Becky Is Back In the Ballet."

Jack and Kitty De Marco switched from the opening to the closing spot, didn't find it a handicap in following the Edwards act, as their work on the rings brought them in good results.

With the program this week as a standard Manager Bailey will have no trouble in making records for the house. *Jack.*

JEFFERSON.

As is usual this house was crowded Monday afternoon, Sept. 11, when a good bill was presented.

Hadden and Norman (man and woman), with talking and singing, opened. After a little patter the man sang "Good Bye, Good Luck, God Bless You." Then, together, they rendered "Ireland Must Be Heaven," and followed with "On San Francisco Bay."

Jack Barnett was on second, and they liked him. He opened with "There's Nobody There to Love," and followed with "When Verdi Plays the Hurdy-Gurdy." Then on the piano he played "In the Shade of the Old Apple Tree," giving the different ways it would be performed by a Spaniard, a Chinese, a German and a Y. M. C. A. young man. This he followed with "The Letter That Never Reached Home."

For an encore he demonstrated how "Jimmy Law, Lend Me Your Saw" would be sung in oratorio, accompanying himself on the piano. He would have done more if the audience had been allowed to have its way.

"Dr. Joy's Sanitarium," presented by a company of five men and one woman, is a far fetched attempt at comedy, for while there are some laughs in it the fun is too forced to have much value.

Sydney and Townley (man and woman) open with singing and dancing. He follows with "Things Are Getting Better Every Day." They finish with an eccentric dance. The man is a very clever dancer.

Schwartz Bros. and company (two men and woman) in their mimic mirror act, scored their usual big success. These brothers are two of the top notchers in this line, and while their act is well known here it is still good, as was proved by the almost continual laughter of the audience while they were on the stage.

Moore, O'Brien and Cormack (three men) are capital entertainers. One of the trio plays the piano and also assists his partners in singing. They opened with singing, in which they all took part. Then the man at the piano sang "Turn Back the Universe." One of his partners followed with "'Twas Only an Irishman's Dream." Then came "Blues for Home, Sweet Home," "When the Boys Come Back From Mexico" and "O'Brien Is Tryin' to Talk Hawaiian." They rendered seven numbers, and the audience wanted more. They were a solid hit.

Sprague and McNeese (man and woman) are a team of very clever roller skaters. They do double skating as an opener. Then the man does some fancy stunts and a Scotch dance on skates. The man then works on skates fastened on twelve inch stilts. The girl then does a clog on skates, and they finish with a double whirlwind dance. They are exceedingly graceful and do a very showy act.

CITY.

SAM FRIED, MGR.

This house was filled Monday afternoon, Sept. 11, and those present were entertained by a well arranged bill.

Paul and Benjamin (two men) gave as good an exhibition of hand to hand balancing as has been seen hereabouts. They are remarkable athletes for, in spite of difficult stunts they do requiring great strength, they work with such ease that they do not appear to exert themselves. The understander raises his partner to a hand to hand stand from every imaginable position.

Their finish is sensational. On a stationary chair the understander leans over backwards with his "hochs" resting on the chair back and his arms stretched upward. His partner makes a jump from an eight foot pedestal to a small trampolin. From this he makes a spring to a hand-to-hand catch with his partner, who raises himself up to standing position, and they do not break the hand stand until he steps to the stage. It is the most difficult kind of feat in this line of work and is attempted by few performers.

They dress in plain business suits and relieve their work with some well chosen comedy in pantomime. They are artists, and should have no trouble in getting bookings.

In number two position Kammerer and Howland (man and woman) scored a solid success. They have a good routine of songs, with a little talk. Opening with "The Girl I Left Behind," which they sing together, the woman follows with "Turn Back the Universe." Then, with the woman at the piano, the man gives an imitation of Ford Sterling, and follows it with one of Bert Williams doing "Woodman Spare That Tree." He then sings "Dearie," and they finish with a song about "Mexico."

Willard and Bond (two men), in their blackface comedy act, "School of Detectivism," won a number of laughs. They do a good act, which would be improved with a little less of the skeleton and pistol business.

Amoras and Mulvey (man and woman) have a special drop showing the exterior of a "Maxims" restaurant. They sing "Save Your Love for Me," and then go to an acrobatic dance. The woman then sings in French, and he follows with "They Never Had a Word for Rafferty," and finish with "Dixieland" and dance. They have some good patter, and considerable comedy is brought out by chatter in French by the woman. She makes three changes of dress. He is in full dress.

They are clever performers, and made a hit of goodly proportions.

Stevens and Brunnelle (man and woman) scored their usual hit with their talking and singing. They opened with "The Right Girl Is You," which they sang together. The woman then sang "The Sunshine of Your Smile," and he followed with "'Twas Only an Irishman's Dream." They finished with "Wonderful Wandering Eyes."

Helen Wood and company (man and woman) gave a little sketch which has for its theme the

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use of the word obey in the marriage ceremony. It is presented with special sets, the first showing a station office, left stage (in which the girl is operator), and a hall bedroom (with the man in bed), right. The second is a drop, showing a cottage with a practical window.

The players got as much as possible out of the material at hand, but the sketch lacks strength.

Corcoran and Mack (two men), with singing, talking and dancing, were excellent and won well deserved recognition. They excell as soft shoe dancers, but have some bright patter built around the sentence, "Selling Sheffield's Self-Shutting Shutters." The taller man does an unusually good soft shoe dance. His partner sings "There Must Be Little Cupids in the Sea." They finish with a dance.

Dora Dean's Players, a colored act consisting of two men and four women. The men and two women open with "Down in Dixieland." Two of the women sing "Yaaka Hula Hickey Dula." The men follow with "They Call It Dixieland," and dance. One of the women made a poor attempt at singing "Life Is a Dream." They finish with the six dancing. The men are good dancers.

AMERICAN.

CHAS. POTSDAM, MGR.

The program for the first part of the week is, with very few exceptions, one of the best shows seen at this house. Monday evening, Sept. 11, when the bill was reviewed, the house held an audience which, from the rising of the curtain on the first act to the lively finish, was kept in continual laughter.

Mint and Werz (two men), in a comedy acrobatic novelty, caught the funny side of the audience at once. The supposed feats of strength with the aid of a wire caused a great deal of amusement. The act was well done.

Reed and Wright (two women) (I wonder if they meant "read and write") were quite satisfactory in a singing and dancing specialty. They wore pretty gowns and rendered their songs very well. At times it bordered on shouting, but as they went along improved in their singing. They ended their act by rendering a duet, "Love Is Just a Lottery," followed by a pretty dance.

John and Bertha Gleason and Houlihan—the Gleasons always have a pretty act, and they are clever in their clog and soft shoe dancing. They have a pleasing little skit, entitled "Good Old Days." Their pianist, Houlihan, dreams of days gone by when he was music director of a small Western vaudeville house. This gives the Gleasons a chance to appear in frontier costumes and do a pretty dance. A few songs and dances were well received. They finished in Indian costumes, with a rousing "bones" finish. The act is good and merits praise.

Sidney Forrester and Rae Lloyd present Mack and Walker's comedy skit, "An Everyday Occurence." It is about a flirtation in the park. This gives both members of the team a chance to put over some very witty persiflage. They end their act with a *potpouri* of popular songs.

"Just Home" is a very pretty little sketch, well acted and staged. It tries to convey a moral—more babies in a family, less divorces. The act opens with the announcement of a house divided. A young couple have been divorced because the husband persisted in staying out after eleven o'clock four nights in succession. By order of the court, the house is divided, one-half to the wife, the other half to the husband. A neighbor with five children passes and tells the wife how happy he is with the kiddies. She is about to leave to live with her uncle. The husband, disheartened, rents the house to the neighbor with five children. The wife can see the kiddies ruining her flower garden and the wall paper. They both make up. The curtain is lowered, telling of a lapse of five hours. When it rises again they have just been re-married and the minister is leaving. The sketch is well acted by the girl and two men.

Louise Ogden appeared after the intermission. She rendered several selections in a thin, soprano voice, although her high notes brought applause.

"School Days" has been making the rounds for several years, but it is still a wonderful laugh producer. It has vim and dash from the rise of the curtain to the end. There are five girls and four boys in the act, and they all are clever young entertainers. The chap who impersonates an Italian is good. The company brought down the house with their wind up of burlesque soldiers. They had the audience in right good humor during the entire act.

Walter Jones, as a tramp, was able to keep up the laughter, following the "School Days" act. He has a good makeup, and put over some good monologue stuff. He also used a lot of popular songs to tell of his troubles as a tramp. His act was good

The Five Hodges (two men and three women) gave a smashing good finish, with a varied musical instrument act. One of the Hodges, a young fellow, tried to sing, accompanied by several trombones, cornets and the orchestra We took it for granted that he was singing. We saw his mouth moving. A smashing finale by one of the female members, showing her skill with all the noise producing instruments that are the sole properties of the orchestra drummer, earned the team well merited applause.

The picure was a Bluebird, featuring Mary MacLaren and Phillip Smalley, in "Saving the Family Name."

PALACE.

ELMER F. ROGERS, MGR.

There was one feature on the Palace Theatre program this week that all the reviewers seemed to miss. Two prophets held prominent places on the bill. And when you consider that actors and actresses are not usually accredited with any unusual insight into the future, that was remarkable.

The first of the pair was J. J. Hughes, who, with the wonderful Adelaide, played the fourth week of an engagement that began only with one, when he prophesied that the Allies are going to win the war in his ballet, "The Garden of the World."

In this pantomimic struggle, in which each nation participating is represented by a dancing girl, the dancer-prophet has the Allies finally sweep the stage of both German and Austrian, and victory rests on the side of the Entente.

And the other one! Well, she was Emma Carus, held over for another week because she does what she can't help doing—makes people laugh. Miss Carus knows who is going to win the Presidential election this Fall. With a pair of "wonderful" glasses she looked way across October, into November, and saw that "Wilson will hold the chair."

If these artists are as good prophets as they are performers, here is a chance for everybody to get a "sure thing" tip and accumulate a bank roll.

These two future-ferreting acts were not the entire performance, however, for the rest of the bill was quite up to their standard, making a program of acts which could safely be called wonderful.

Starting off with the Three Bobs, a trio of jugglers whose absurd make up and facial contortions put the big audience into good humor at once, and Howard, Kibel and Herbert, a pair of funsters, the third position on the bill provided a May Tully creation called "Swat the Fly," which proved to be a fanciful and entertaining explanation of all the dangers both animals and humans are exposed to if the little Summer pests are allowed to have the run of the house.

The act opens in the yard of a physician, where are congregated a horse, a dog, a cat, a monkey and a rabbit, on all of which he is experimenting in an effort to discover a serum for the alleviation of human ills. A woman and her son, who is ill, enter.

The woman is angry when she discovers the use to which the animals are being put, but becomes less indignant when it is explained to her that it is only through the result of such experimentation that the doctor can hope to relieve her son.

They enter the house and the places of the animals are taken by humans made up as beasts, and a plot is at once hatched to kill the physician, wrongly blaming him for scattering disease throughout the world. They are just about to carry it out when a fly volplanes from a neighboring wall and confesses that it is she who carries disease about the universe. This enrages the animals and they beat the insect to death.

The act might be termed a propaganda turn, but possesses so much imagination that that fact is forgotten.

As a likable, flirtable and lovable boy, Florenze Tempest added to her many friends when she and Marion Sunshine, favorites of muiscal comedy for sometime past, re-appeared together as a dainty duo, in "A Broadway Bouquet."

With gowns a-plenty, songs that tantalize and taunt, and personality in abundance, this pair were given repeated curtain calls, particularly for a song entitled "Sweetheart of a Small Town Girl," which seemed to raise a lump in more than one throat.

Playing a return engagement of "A Pair of Tickets," Wilbur Mack and Nella Walker gave a performance that can best be described by the term, class. Smooth and polished, the turn has been improved by work since it was last seen, and can only make friends for its clever presentation wherever keen judges of vaudeville are found.

The act of Adelaide and Hughes has played so long during this engagement that it needs no description here, save to say that it is ever popular.

It was followed by Miss Carus and Larry Comer, and if there were no other attractions on the bill it is worth going to any theatre to hear the now slender Emma sing "When Maggie Dooley Learned he Hula." There are no better impersonations of the lower caste Irish character than this, and its creator was forced to respond to ten curtain calls.

Whenever Chic Sale comes on any stage it is the sign for a riot, for his "Rural Sunday School Benedit," in which he acts all the characters himself, is a sure fire laugh producer.

It lived up to its reputation at the Palace, and there must have been many persons who left the theatre declaring they had never laughed so much before.

Whether as a minister, a Swedish janitor, a Sunday school superintendent or a plain old maid, this marvel of impersonation is equally good and possessed of an artistry that would seem to belong to one who was much older than he.

An aerial exhibition of daring and skill by the Balzer Sisters ended a program that was in every way remarkable.

PROCTOR'S 58th STREET.

JOHN BUCK, MGR.

The bill was opened by Raymond, the acrobat. His antics in a barrell made a hit with the children in the audience. Raymond makes a neat backward tumble from the height of four tables and a chair. This is his thriller, and was well received. An eccentric dance finished the act.

The Three Angell Sisters have a fair singing and dancing act. They open with a "hayseed" makeup. A single by the brunette member, who wears a fetching ruffled green and white striped bathing suit and socks. She danced gracefully One of the blond sisters followed with the song, "Just a Little Bull, Bull, Bull." They finished with a Scotch song, "A Wee Deoch and Doris," in Scotch costume. A Highland fling was the finale. The girls were a bit listless, and appeared to go through their act because they had to.

Barrett and Opp (two men) do a comedy talking act. They have a scene on the Texas border Their jokes are about our bothersome Mexican neighbors.—some of them are new, others have been resurrected from old joke books. They finish with a burlesque battle scene which borders on the ludicrous. One curtain call was their reward.

Ted and Corinne Breton have a patter, chatter and singing act. They open with a movie skit. Ted puts over some clever chatter, Corinne plays an Irish harp. The act closes with a *pot-purri* of popular songs, cleverly put together. They were well received.

Arline Fredericks and company (two men and two women) present a sketch on the trials and tribulations of an actress who cannot land a theatrical job. Miss Fredericks, as the sporty friend of the hard luck but virtuous actress, was there with the slang. The girl in hard luck is about to end her existence with the ever ready bottle of "quick death" when she is saved by the appearance of her sporty friend. They frame up a fake suicide. When the gentlemen friends of the supposed suicide arrive they hand over money to the jewel-bedecked lady to save themselves from exposure. The sketch savors too much of blackmail and extortion, and is not an act fit for youngsters to see.

The American Comedy Four (four men) have a slap stick singing and comedy act. They render their songs very well, especially a solo by the one in blackface, entitled "The Sunshine of Virginia." The antics of the effeminate member of the quartette is not comedy, and the slap stick methods practiced on the tall chap, made up as a tragedian of the old school, are methods of a bye gone day.

Mme. Doree and her company of operatic singers (four men and three women) present bits from grand opera. They open with the fourth act of "Rigoletto," followed by "Il Trovatore," and finish with a scene from the second act of "Carmen." Mme. Doree gives a synopsis of each opera before the curtain rises. The singing of the company was mediocre and their stage presence quite awkward.

The show finished with Mary Pickford, in "Tess of the Storm Country." Miss Pickford is always a favorite, especially in this photodrama, filled with laughter and pathos, and in which all her charms are portrayed on the screen.

LIVE NEWS

BURLESQUE

ROUTES REVIEWS

BY MILL.

SEPTEMBER MORNING GLORIES.

Despite the handicap of changes in the cast and in the comedy arrangement, this company put up a good show at the Olympic, New York, on Thursday, Sept. 7. On that day Earl Kerns joined to play one of the principal parts as a "bum," in place of Bert Bertrand, who had appeared as a Hebrew. Tom Shumate was cast as an Irishman. Mr. Kern did very well in the role, and Mr. Shumate, barring a few slips in dialect, held up his end in "The Charity Bazaar" skit, as well as in the burlesque, "He Would Be a Sultan."

Kern and Shumate have to impersonate a missing duke and duchess, and Shumate cut a ludicrous figure in female attire.

Florence Darley, an attractive Miss, played a number of lines, looked well in her various changes of costumes, and had about ten encores for her operatic selections, also for "A Garden in Old Italy," wherein an Italian with a monk assisted.

Hattie Beall is a live wire in looks and action, and put over "Come Along to Caroline," and "Shim Me Sha Wabble;" with A. Flaig, she sang "You Did the Same As Your Dad" in winning style.

Marie Walsh appeared to advantage on several occasions, including the leading in the Kangaroo Hop number.

Ethel Reynolds looked well in green bathing tights and sweater, when she was at the head of the bunch singing "Stormy Sea of Love," for which some of the girls wore maroon one piece bathing suits.

Billie Boris did excellent work, as usual, in the first part as an English chappie, and did the straight in the burlesque, showing himself to be an accomplished performer.

George Carroll and Harvey Goodwin completed the cast.

A funny betting scene conversation over a crap game, a sensational description of his aviation trip, by Miss Beall to Mr. Shumate, the aeroplane explosion and other comedy bits went over well.

In the burlesque, Florence Darley contributed several selections, including "Asia Minor and You;" Ethel Reynolds sang "Dixieland;" Marie Walsh contributed "Precious Baby;" Miss Beall ragged "Bouncing at the Rubber Ball," and Marie Walsh led the Military Girls in "For Dixie and Uncle Sam."

"My Dreamy China Lady" was also programmed for Miss Darley.

"The Dance of Death," by George Carroll, Mlle. De Langevin and Billy Bovis, told the story of a Sultan's wife meeting an American whom she loves. The discovery, the duel, the death and the awakening are shown in dancing pantomime with good effect.

The chorus includes: Dancing Ponies—Lola McQuay, Grace Moxey, Antonette Pullman, Allie Miller, Thersa Arnold, Estelle Levell.

Mediums and Show Girls—Kitty Bertrand, May Brundage, Frankie Porter, Billie Richardson, Florence Williams, Addie English, Sadie Fulton, Pearl La Dea, Elsie Cobb, Gene Larence, Pearl Brown.

Mill.

TROUBLE IN CINCINNATI.

(Special to THE CLIPPER.)

CINCINNATI, Sept. 9.—A committee representing religious societies complained to Mayor Puchta this week about the character of the performances given at some of the burlesque theatres. Managers, however, stated the shows are within the law and entirely proper.

HOLYOKE IN WHEEL.

Holyoke, Mass., will be added to the American Wheel as a one night stand, playing the shows on Tuesday.

PEOPLE'S DOING WELL.

The People's, Philadelphia, has surprised the burlesque managers with the business played to, favorable reports having been sent in regarding receipts since the opening.

ROUTES.

COLUMBIA CIRCUIT.

MAIDS OF AMERICA — Casino, Phila., 11-16; Bronx, New York, 18-23.

RAG DOLL IN RAGLAND—H. & S., New York, 11-16; Empire, Brooklyn, 18-23.

MERRY ROUNDERS — Empire, Brooklyn, 11-16; Park, Bridgeport, 21-23.

BEHMAN SHOW—Park, Bridgeport, 11-16; Colonial, Providence, 18-23.

GLOBE TROTTERS—Colonial, Providence, R. I., 11-16; Boston, 18-23.

MILLION DOLLAR DOLLS — Casino, Boston, 11-16; Grand, Hartford, Conn., 18-23.

TWENTIETH CENTURY MAIDS—Grand, Hartford, Conn., 11-16; Jacques, Waterbury, Conn., 18-23.

HELLO, NEW YORK—Jacques, Waterbury, Conn., 11-16; Cohen's, Newburgh, N. Y., 18-20; Cohen's, Poughkeepsie, 21-23.

SIDMAN'S OWN SHOW—Newburgh, N. Y., 11-13; Cohen's, Poughkeepsie, N. Y., 11-16; H. & S., New York, 18-23.

REEVES' BIG BEAUTY SHOW — Bronx, New York, 11-16; Orpheum, Paterson, N. J., 18-23.

MIDNIGHT MAIDENS—Orpheum, Paterson, N. J., 11-16; Empire, Hoboken, N. J., 18-23.

SIGHTSEERS—Empire, Hoboken, N. J., 11-16; People's, Philadelphia, Pa., 18-23.

PUSS PUSS—People's, Philadelphia, 11-16; Palace, Baltimore, 18-23.

WELCH'S BURLESQUERS—Palace, Baltimore, 11-16; Gaiety, Washington, D. C., 18-23.

BON TONS—Gaiety, Washington, D. C., 11-16; Gaiety, Pittsburgh, 18-23.

ROSE SYDELL'S LONDON BELLES—Gaiety, Pittsburgh, Pa., 11-16; Star, Cleveland, O., 18-23.

GOLDEN CROOKS—Star, Cleveland, O., 11-16; Empire, Toledo, O., 18-23.

LIBERTY GIRLS—Empire, Toledo, O., 11-16; Lyric, Dayton, O., 18-23.

WATSON'S BEEF TRUST—Lyric, Dayton, O., 11-16; Olympic, Cincinnati, 18-23.

BOSTONIANS—Olympic, Cincinnati, 11-16; Star and Garter, Chicago, 18-23.

HIP, HIP, HOORAH GIRLS—Columbia, Chicago, 11-16; Berchel, Des Moines, Iowa, 18-20.

A NEW YORK GIRL CO.—Berchel, Des Moines, Ia., 11-14; Gaiety, Omaha, Neb., 18-23.

STEP LIVELY GIRLS—Gaiety, Omaha, Neb., 11-16; open 18-23; Gaiety, Kansas City, 25-30.

MARION'S BIG SHOW—Open 11-16; Gaiety, Kansas City, 18-23.

SOME SHOW—Gaiety, Kansas City, 11-16; Gaiety, St. Louis, Mo., 18-23.

HOWE'S KISSING GIRLS—Gaiety, St. Louis, 11-16; Columbia, Chicago, 18-23.

STAR AND GARTER SHOW — Star and Garter, Chicago, 11-16; Gaiety, Detroit, 18-23.

FOLLIES OF THE DAY—Gaiety, Detroit, 11-16; Gaiety, Toronto, Ont., 18-23.

ROSELAND GIRLS—Gaiety, Toronto, Can., 11-16; Gaiety, Buffalo, N. Y., 18-23.

HASTINGS' BIG SHOW—Gaiety, Buffalo, N. Y., 11-16; Corinthian, Rochester, N. Y., 18-23.

MOLLIE WILLIAMS OWN CO.—Corinthian, Rochester, N. Y., 11-16; Bastable, Syracuse, N. Y., 18-20; Lumberg Utica, 21-23.

MAJESTICS — Bastable, Syracuse, N. Y., 11-13; Lumberg, Utica, N. Y., 14-16; Gaiety, Montreal, Can., 18-23.

IRWIN'S BIG SHOW — Gaiety, Montreal, Can., 11-16; Empire, Albany, 18-23.

SPORTING WIDOWS—Empire, Albany, N. Y., 11-16; Boston, 18-23.

BOWERY BURLESQUERS — Gaiety, Boston, 11-16; Columbia, New York, 18-23.

BURLESQUE REVUE—Columbus, New York, 11-16; Casino, Brooklyn, 18-23.

WATSON-WROTHE CO.—Casino, Brooklyn, 11-16; Empire, Newark, N. J., 18-23.

SPIEGEL REVUE—Empire, Newark, N. J., 11-16; Casino, Philadelphia, 18-23.

AMERICAN CIRCUIT.

UNITED STATES BEAUTIES — Academy, Jersey City, N. J., 11-16; Gaiety, Philadelphia, 18-23.

TEMPTERS—Gaiety, Phila., 11-16; Shamokin, Pa., 18; Shenandoah, 19; Majestic, Wilkes-Barre, 20-23.

DARLINGS OF PARIS—Shamokin, Pa., 11; Shenandoah, 12; Majestic, Wilkes-Barre, Pa., 13-16; G. O. H., South Bethlehem, Pa., 18; Orpheum, Easton, Pa., 19; Grand, Trenton, N. J., 20-23.

FROLICS OF 1916—G. O. H., South Bethlehem, Pa., 11; Orpheum, Easton, Pa., 12; Grand, Trenton, N. J., 13-16; Star, Brooklyn, 18-23.

LID LIFTERS—Star, Brooklyn, N. Y., 11-16; Orpheum, New Bedford, Mass., 18-20; Academy, Fall River, Mass., 21-23.

GROWN UP BABIES — Orpheum, New Bedford, Mass., 11-13; Academy, Fall River, Mass., 14-16; Howard, Boston, 18-23.

PAT WHITE'S GAIETY GIRLS—Howard, Boston, 11-16; Gilmore, Springfield, Mass., 18-20; Worcester, Worcester, Mass., 21-23.

MILITARY MAIDS—Gilmore, Springfield, Mass., 11-13; Worcester, Worcester, Mass., 14-16; Gardner, Mass., 18; Greenfield, 19; Amsterdam, N. Y., 20; Hudson, Schenectady, N. Y., 21-23.

HELLO, PARIS—Gardner, Mass., 11; Greenfield, 12; Amsterdam, N. Y., 13; Hudson, Schenectady, N. Y., 14-16; Binghamton, N. Y., 18, 19; Norwich, N. Y., 20; Oneida, N. Y., 21; International, Niagara Falls, N. Y., 22, 23.

LADY BUCCANEERS — Binghamton, N. Y., 11, 12; Norwich, N. Y., 13, Oneida, 14; International, Niagara Falls, 15, 16; Star, Toronto, Ont., 18-23.

GINGER GIRLS—Star, Toronto, Can., 11-16; Savoy, Hamilton, Ont., 18-23.

TOURISTS—Savoy, Hamilton, Can., 11-16; Cadillac, Detroit, 18-23.

PARISIAN FLIRTS—Cadillac, Detroit, 11-16; open 18-23; Englewood, Chicago, 25-30.

CHERRY BLOSSOMS—Open 11-16; Englewood, Chicago, 18-23.

HIGH LIFE GIRLS—Englewood, Chicago, 11-16; Gaiety, Milwaukee, 18-23.

BIG REVIEW OF 1917—Gaiety, Milwaukee, Wis., 11-16; Gaiety, Minneapolis, 18-23.

AUTO GIRLS—Gaiety, Minneapolis, 11-16; Star, St. Paul, Minn., 18-23.

PACE MAKERS—Star, St. Paul, 11-16; Duluth, Minn., 17; St. Cloud, 18; Mankato, 19; Waterloo, Iowa, 20; Marshalltown, 21; Cedar Rapids, Iowa, 22; Ottumwa, 23.

CHARMING WIDOWS—Duluth, Minn., 10; St. Cloud, 11; Mankato, 12; Waterloo, Ia., 13; Marshalltown, 14; Cedar Rapids, Ia., 15; Ottumwa, 16; Century, Kansas City, 18-23.

HELLO GIRLS—Century, Kansas City, 11-16; Standard, St. Louis, 18-23.

BEAUTY, YOUTH AND FOLLY—Standard, St. Louis, 11-16; Terre Haute, Ind., 18-20; Lafayette, 21; Michigan City, 22; Gary, Ind., 23.

FOLLIES OF PLEASURE — Terre Haute, Ind., 11-13; Lafayette, Ind., 14; Michigan City, 15; Gary, 16; Gaiety, Chicago, 18-23.

CABARET GIRLS—Gayety, Chicago, 11-16; Majestic, Indianapolis, 18-23.

FRENCH FROLICS—Majestic, Indianapolis, 11-16; Buckingham, Louisville, Ky., 18-23.

BROADWAY BELLES — Buckingham, Louisville, Ky., 11-16; Lyceum, Columbus, O., 18-23.

MONTE CARLO GIRLS—Lyceum, Columbus, O., 11-16; Zanesville, O., 19; Canton, 20; Akron, 21-23.

MISCHIEF MAKERS—Zanesville, 12; Canton, 13; Akron, O., 14-16; Empire, Cleveland, O., 18-23.

THOROUGHBREDS — Empire, Cleveland, 11-16; Erie, Pa., 18, 19; Ashtabula, O., 20; Park, Youngstown, O., 21-23.

SOCIAL FOLLIES—Erie, Pa., 11, 12; Ashtabula, O., 13; Park, Youngstown, O., 14-16; Penn Circuit, 18-23.

RECORD BREAKERS — Penn Circuit, 11-16; Gaiety, Baltimore, 18-23.

TANGO QUEENS—Gaiety, Baltimore, 11-16; Trocadero, Philadelphia, 18-23.

GIRLS FROM JOYLAND—Trocadero, Phila., 11-16; Olympic, New York, 18-23.

AMERICAN—Olympic, New York, 11-16; Majestic, Scranton, Pa., 18-23.

SEPTEMBER MORNING GLORIES — Majestic, Scranton, Pa., 11-16; Gaiety, Brooklyn, N. Y., 18-23.

GIRLS FROM THE FOLLIES—Gaiety, Brooklyn, 11-16; Academy, Jersey City, N. J., 18-23.

PENN CIRCUIT.

OPERA HOUSE, New Castle, Pa., Monday.
CAMBRIA, Johnstown, Tuesday.
MISHLER, Altoona, Wednesday.
ORPHEUM, Harrisburg, Thursday.
ORPHEUM, York, Friday.
ACADEMY, Reading, Saturday.

SEEK TO ENJOIN THEATRE.

A. J. Rucker, prosecuting attorney of Indianapolis, has filed a suit in the Superior Court, asking for an injunction prohibiting the operation of the Columbia Theatre, in that city.

The complaint alleges that indecent shows and dances are given, and the suit is the first brought under the new Rule Law.

The Empire Amusement Co., the Heuck Opera House Co., Susan H. Schneider, owner of the building, and Managers Robert Heuck and Sam Davis, are the defendants.

GILMORE A FOUR DAY STAND.

Commencing Oct. 4 all the burlesque shows on the American Circuit playing the Gilmore, Springfield, Mass., are to play the last four days of the week instead of the first three as now.

THE JOHN GRIEVES CO. opened at the Lyceum, Cincinnati, O., Sunday matinee, Sept. 10 for a continuous engagement, producing stock. The company consists of John Grieves, George Ward, Ralph Rogers, Charles Moran, Tom Morgan, Elsie Donnelly, Fanny Donovan, Sisters Macall, and a chorus of twelve. The plays will be one hour musical comedies, vaudeville and moving pictures.

BERT BERTRAND was stricken with tonsilitis last week, and Manager Joe Carlyle had his hands full to arrange the show. Earl Kern joined the company Sept. 7.

THE SONG WITH THE BEST PUNCH LINE EVER WRITTEN

"I could make a million years of love to you"

IN

JUST ONE DAY

By BOBBY HEATH and ARTHUR LANCE

THE March Ballad Hit with a Great Lyric, a Tuneful Melody and a Great Punch Line

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NEW YORK GIRL CO.

(REVIEWED AT STAR AND GARTER, CHICAGO, SEPT. 7.)

Pete Clark might not break records with his show, but he would be up among the winners if he'd only speed up his entertainment somewhat. As it is now, he has a good show but it lacks comedy. He has spent a small fortune on wardrobe, which is rich in colors and distinctly attractive. There are six or seven special scenes, and each is very pretty.

The honors of the show went to Mlle. Babbette, who has a superb presence and possesses a wonderful personality that simply grows on you. She made about a dozen changes, and each gown was more bewitching than the last. She also put over very effectively, "When the Sun Goes Down in Romany," "My Sweet Babette," "Fan Tan," "Fatima" and "Memories." Sylvia Brody, a vivacious soubrette, took next honors. She is a hard worker and, despite a very severe cold, which handicapped her greatly, did well with "The Two Key Rag," "Bathing, Bathing, Down By the Gay Seashore" (which, by the way, was the "hit" number of the show), and took about eight encores. In her rendition of "Down Honolulu Way" and "Broadway and Longacre Square" she was ably assisted by a splendid octette of chorus men. Harry Bentley, Clare Evans and Irving Sands did well with their roles. There are ten show girls and ten ponies in the chorus, besides an octette of chorus men.

THE GINGER GIRLS.

This season's company includes: Ben Small, Helen Spencer, George Niblo, Gertrude Ralston, George Wagner, Al. Dupont, John D. Bohlman, Marion Chase and Mable Lynest. The chorus lines up thusly: Birdie Clark, Kitty Allen, Grace Kenny, Edna Dix, Babe Delmore, Flo Fredricks, Billie Dixon, Virginia Huff, Maud Hamilton, Buddy Bergman, Helen Arthur, Etta McDonald, Karla Nielson, Emma Stanley, Jane Sylvia, Bessie Bohlman, May McMahon, Emma Ghilian, Teddy May and Agnes Hogan.

HELEN PATSY DELANY and MAX FEHRMAN closed with the Watson & Wrothe Show on Sept. 9.

SAM SIDMAN SHOW.

Jack Levy is advancing this show in his usual energetic and effective manner. Look whom he has to boost: Sam Sidman, Maxwell Sargent, Gene Carlson, Billy Finn, Esther De Laur, Jas. E. Rome, Addie Carlson, Margie Wilson Carlson, Frank Finn and Nellie Muir.

The chorus includes: Leslie Raymond, Kathryn Howard, Marjorie Adams, Bill La Rue, Myrtle Young, Anna Meyer, Sadie Lewis, Kathryn Walker, Bertha Lane, Charlotte Ott, Frances Lorman, Alice Abell, Pearl Schilling, Mauretta Worth, Ida Stanley, Adelaide Henshley and Dina Francis. Louis Sidman is manager.

HELLO GIRLS.

The principals are Harry Steppe, Mona Raymond, Nellie Nice, George Martin, Lew Denny, Billy Carlton and Laura Houston. The chorus includes Chick Hart, Delores Verner, Hazel Melbourne, Martha White, Anna Krause, Helen Gelson, Ethel Lenney, Sylvia Nova, Bobbie Greenwood, Bertie Wyatt, Ida Lavender, Cleora Verner, Ruth Taylor, Peggy Malin, Helen Sullivan, Anette De Vine, Daisy Grant, Josephine Kennedy, Irene Owen, Grace Connors.

CHANGES IN RAG DOLLS.

Harry Rice and Joe Blaise have been replaced by Jim McCabe and Lee Hickman, with the Rag Dolls in Ragland Co.

LIZZIE FRELIGH has joined the stock at the Avenue, Detroit.

HARRY M. STROUSE is to be married to Rae Hurtig, daughter of Mr. and Mrs. Sam Hurtig, at the Hotel McAlpin, New York, on Oct. 10.

GOTHAM FOR BURLESQUE.

The Independent wheel is to establish burlesque at the Gotham, Brooklyn, N. Y., the opening date to be announced shortly. The Alabama Amusement Co., incorporated by Frank A. Girard, formerly manager of the Brooklyn Orpheum; Mark Nathan and Henry Kesselman will manage the house.

The Gotham, until last season, played a stock company. It is one of the chain of theatres which the Keith interests acquired when they purchased the Orpheum Circuit from Percy G. Williams. It was built as the Brooklyn Music Hall. It was with this theatre that Mr. Williams made his first venture in the amusement field in Brooklyn.

THE PRESS FOR "AL."

Press notices by the yard have been garnered by the Al. Reeves Show all along the line. The show is in New York this week.

ROSE SYDELL was well exploited in the Washington, D. C., press last week, the new car, the Japanese puddle, her retirement from the stage, and other matters, all coming in for liberal mention.

THE LID LIFTERS came back to Brooklyn for this week, with a program and a show that created a very favorable impression recently at the Gaiety. Ora Ental is the added attraction.

THE AMERICAN BURLESQUERS are at the Olympic, New York, this week, with Babe Burnett as soubrette, and Harry Welsh as principal comedian.

MILDRED GILMORE has signed for the Lyric Stock in New Orleans.

PROF. ED. MUELLER'S orchestra is furnishing the music at the Empire, Newark, N. J.

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BURLESQUE REVIEW.

RATING.

Book	Principals	Costumes	Scenery
90	100	100	100

Chorus	Numbers	Comedy
100	100	100

Harry K. Morton is doing fine work with this show this season, and at the Columbia, on Monday night, received hearty encouragement for his presentation in various characters. His stock of fun was inexaustible, and acrobatics figured extensively.

After the show had got agoing for a while a slight disturbance in one of the boxes arrested the attention of Harry O. Neal, and he addressed himself to Danny Murphy, who was attired in evening clothes, and who responded in humorous terms. Murphy was "waiting for a friend," who proved to be Harry Morton, and upon his arrival he, with Murphy, panned the performance. They afterwards accepted an invitation to come upon the stage, and there continued their revels, Murphy with his Dutch dialect, and Morton in his own peculiar style.

For a starter the twenty-four girls in the chorus presented a scene of animated color for the "Fair Weather" medley, assisted by the high hat brigade, eight strong, who also did a drinking song.

Zella Russell flashed on in a showy gown, and throughout the evening proved that she had not been actuated by any desire to stint any in that direction, as her various exhibits were the class, especially the gold cloth creation she wore for her piano specialty. She sprang a surprise by appearing in a short dress and playing one of the latest patterns of piano accordion.

Julia De Kelety was cast for three characters, all on the Frenchy order, and she made good in them, especially with her singing, which seemed to improve with each succeeding number, after a start with "The Song of Love." She also had some pretty dresses.

Flossie Everette is a dainty, active soubrette, and she pranced and acted in approved style through her roles, which kept her tolerably busy all evening.

Harry O. Neil is a useful party, qualifying as the straight, representing first an actor, then a theatre manager, then Simon Legree, in the ragtime U. T. C. production, and as the announcer for the big posed groups.

Jack Dunham completed the cast in various disguises, including a Jack Wise, then an old "legit," with his "No Matter;" Marks, the ragtime lawyer, and then a baron.

The numbers were: "The Kangaroo Hop," actively put over by Miss Everette; "Bad Little Girl," by Zella Russell; "U. S. A.," by Morton and Murphy; "Come On to Nashville, Tenn.," by Miss Russell, for six encores.

Miss Russell's piano specialty, all "exclusive material by Arthur Behm," was a treat, and included, after she had played the "Poet and Peasant Overture" and sang her love for the piano, a song about a Mormon, a song about sticking to burlesque after experiencing a picture engagement. She finished with the accordion.

Other offerings were: "Got Me Guessing," by Miss Everett, with a pretty dance; "To-morrow May Never Come," by Miss De Kelety, and a Preparedness song by Miss Russell.

The "Ragtime Uncle Tom's Cabin" was introduced by singing Southern melodies, and the various characters, including Morton, as Uncle Tom, and Murphy, as Eva, acted and sang a *la* rag for a funny effect.

"The Apple of Paris," pantomime, was well staged, showing Harry Morton as the Pierrot, who met his death during the duel between the girls who quarreled over him. His dancing with Miss De Kelety was well liked, also the pantomime work.

The pictures were posed by the twenty-four girls, and their shapely persons were effectively grouped for "The Models," "The Flower Girls," "The Dancing Girls," "The Runners," "Fisher Maidens," "Salome" and "The Storm."

The cabaret scene in the second act is a pretty set. Miss De Kelety sang "Only the World Were Mine," for several encores.

A funny scene was enacted by Morton, as the mother of a baby impersonated by Murphy. The Princess, done by Murphy, also had a lot of fun with the debutantes, who asked "her" advice about feminine matters.

Miss Russell's counting out money to Mr. Morton, along familiar comedy lines, held attention.

The chorus presents the following:

Mediums—Belle Arden, Jean Gartmere, Mae Richards, Kathryn Allon, Marbelle Martin, Pauline Newell, Theda Gordon, Lillian Warren.

Show Girls—Henrietta Nash, Gertrude Helmer, Harriette Mayhew, May Wagner, May Walsh, Emma Wilson, Mildred Fyles, Dorothy Francess.

Burlesque Review Octette—Lew Turner, George Schall, Billie Goldie, Arthur Guthell, John Dean, J. Budy Rigler, Lew Toll, Joseph Keenan. *Mill.*

SUNDAY CONCERTS AT COLUMBIA.

The Feiber & Shea Sunday shows, at the Columbia, New York, started Sept. 10, to good business.

THE BOWERY BURLESQUERS come to the Columbia, New York, next week, with Billy Foster and Frank Harcourt, in "At Lobster Beach," assisted by Edna Green, Marty Seaman, Charles Jansen, Grace Anderson, Libbie Hart, Eddie Aiken, Pauline Paull, and Mae Myrtle. Charles Bragg is in advance.

PAULINE NEWELL, who is in her first season in burlesque, is doing noticeably well with the Burlesque Review chorus.

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STOCK

OPEN FIFTH SEASON.

HALIFAX, N. S.—The Academy Players opened their fifth season at the Academy of Music, Sept. 4, presenting "Are You a Mason?" to capacity business.

Sydney Toler is again playing leads, with Olive Templeton in the leading female roles. Others in the company are: Louis Albion, Mr. Farrell, Viola Croley Sidney, the Misses Phelps, Lallos and Ross, Eileen Burns, Houston Richards, Bradon Evans, John Litall, Gus Tapley, and John Brinnin, scenic artist; Greg Thomas, stage carpenter; John Kane, electrician, and Jos. Smith, property man.

During the Summer the old balcony and gallery have been removed. An enlarged new balcony, no gallery, new seats and boxes have been installed.

STILL DOUBTFUL OF STOCK.

PHILADELPHIA, Sept. 11.—For the first time in several seasons Philadelphia is without a stock company. Last season there were two, the American and the Knickerbocker. The former has been leased to Max Thomashefsy for a Yiddish theatre, while the latter is now in the International Circuit.

There is, however, some talk that the Chestnut Street Opera House might be leased for stock purposes, and it was hinted early in the Summer that a syndicate might be formed to exploit a high grade stock company there, but so far nothing has been heard of the project.

PARK TO HOUSE STOCK.

MANCHESTER, N. H., Sept. 9.—It was stated this week on good authority that the Park Theatre will re-open for the season within a fortnight, and that its policy will be one of permanent stock. The exact date has not been made public, but it is understood that steps are already being taken toward organizing a strong company, who are to present some of the latest stock releases.

EMMA BUNTING IN STOCK.

SAN ANTONIO, Tex., Sept. 11.—The Emma Bunting Stock Co. opened a four weeks' engagement, Labor Day, at the Grand Opera House, in "Tess of the Storm Country."

LORCH CO. OPENS AT TOPEKA.

Theo. Lorch inaugurated a stock season at the Hipp., Topeka, Kan., Sept. 4, with "Under Cover" as the initial offering. His cast was moved intact from Colorado Springs, where the company played a Summer season of fourteen weeks.

Cecil Fay and Theo. Lorch were seen in the leading roles, with Kathrine Sheppard, Mabel Rhodes, Josephine Boone, Claude Gagnon, Frits B. Boone, Elroy Ward, Robert Hutchinson and Frank McKim in support.

"What Happened to Mary" week of Sept. 11.

WITH TELEPHONE GIRLS CO.

LITTLE ROCK, Ark., Sept. 11.—Jim and Hazel Bonham closed with the Barnard's Musical Comedy Co. at Little Rock, Ark., Sept. 2, and joined Eddie Martin's Telephone Girls. Hazel Bonham will do soubrette work with the company, and Jim Bonham will do the character roles. The Telephone Girls will be at the Kempner Theatre for four weeks, then the company will go to Birmingham, Ala., for an indefinite engagement.

EMPIRE PLAYERS OPEN.

SALEM, Mass.—The Empire Players opened here Labor Day, with "The Story of the Rosary." Roster: Harry Katzes, manager; Marion Ruckart, Priscilla Knowles, Florence Hill, Emily Lascelles, Julian Noa, John B. Mack, Joseph Stanhope, Elmer Thompson, Aubrey Noyes, stage director and Paul Linton, stage manager.

"The Call of the Heart," "Rolling Stones" and "Sinners" will be early productions.

EVERETT ENGAGING NEW CO.

Charles Everett is organizing a stock company, and will open an engagement shortly in Portland, Ore. The company will be called the Alice Fleming Stock, after Alice Fleming, who is Mrs. Everett in private life.

ALBEE STOCK CONCLUDES SEASON.

The season of the Albee Stock Co. at Providence was brought to a close Saturday night, Sept. 9, with "The Show Shop" as the final week's attraction. Minor Watson and Helen Reimer played the leading roles.

STOCKLETS.

OTIS OLIVER closed Sept. 9 at the Family Theatre, La Fayette, Ind., and starting Sunday, Sept. 17, Mr. Oliver will begin an indefinite stock engagement at the Oliver, South Bend. Only the best royalty plays will be played, and he has secured "Under Cover" for his opening attraction. Several new people have been engaged to enlarge the cast, and each play will have full scenic equipment

JACK ROBERTSON closed Sept. 9 with the Otis Oliver Co. to join Ed. Williams' Co. J. Monroe Johnston joins Ted Dalley.

MORGAN WALLACE PLAYERS presented "Big Jim Garrity" at the Majestic week of Sept. 3. Morgan Wallace, Eleanor Brent and Franklin Munnell, were seen in the leading roles. "The Barrier" is being presented week of 10.

THE ALBERT TAYLOR STOCK CO. has been appearing at the Don Tom Park, San Antonio, Tex., since Aug. 20.

"SOME BABY" is the play selected by Geo. Poultney to open his stock season at the Elsmere, New York City, week of Sept. 18. "The Melting Pot" underlined.

"THE PRIDE OF RACE," "The Chocolate Soldier," "Fifty Miles from Boston," "In the Bishop's Carriage," "The Man Who Owns Broadway" and "The Yankee Prince," are scheduled for very early production at the Wigwam, San Francisco, Cal.

"THE SONG OF SONGS" will be produced by the Wilkes Stock Co., week of Sept. 25, at the Wilkes, Salt Lake City, U., under the management of Tom Wilkes.

"BOUGHT AND PAID FOR" is the play selected by the Burns Trading Co. to close their stock season at the Burns Theatre, Colorado Springs, Colo., week of Sept. 18.

"SOME BABY" will be offered at the Opera House, Lowell, Mass., week of Sept. 25, under the management of E. A. Cuddy.

JIM DOUGHERTY, of the Dougherty Stock Co., at Eau Claire, Wis., has not entirely recovered from the motor accident last May. Several others of the company who were also injured are all well again.

THE HYPERION PLAYERS, in New Haven, Conn., had an auspicious opening Sept. 4, with "The Story of the Rosary."

"THE MIRACLE MAN" is the offering this week by the Elbert & Getchell Stock Co., at the Princess, Des Moines, Ia. Other plays in preparation are: "The Ghost Breaker," "Never Say Die," "Outcast," "The Road to Happiness," "The Spendthrift" and "The Trail of the Lonesome Pine."

"THE SONG OF SONGS" is the selection of Harry Leland for week of Sept. 25, at the American, Spokane, Wash.

"THE WHITE SISTER" is the attraction this week at the Nesbitt, Wilkes-Barre, Pa., under the management of Kreuger & Guthrie. "The Ghost Breaker" underlined.

"THE SONG OF SONGS" is the offering this week at the Denham, Denver, Colo., under the management of O. D. Woodward. Albert Phillips is the new leading man with this company.

"THE BLINDNESS OF VIRTUE" will be played week ending Sept. 23, by the Robt. Sherman Stock Co., at the Hippodrome, Dallas, Tex., under the personal direction of Geo. Stautzmann.

"FORTY-FIVE MINUTES FROM BROADWAY" this week is the first musical comedy to be produced this season at the Shubert, Milwaukee, Wis., under the management of C. A. Niggermeyer.

"SOME BABY," for the first time in stock, is being played this week at Oakland, Cal., at the Orpheum, under the management of Geo. Ebey. "The Ghost Breaker" underlined.

"THE SONG OF SONGS" is continued this week at the Burbank, Los Angeles, Cal.

"THE BLINDNESS OF VIRTUE" is the production this week at the Colonial, Cleveland, O., under the stage direction of Hugh Reticker.

"THE FORTUNE HUNTER" is the bill selected by Dubinsky Bros. to open their stock season at the Tootles Theatre, St. Joseph, Mo., this week.

"THE MISLEADING LADY," "Madame X," "The Great Divide," "Mrs. Wiggs of the Cabbage Patch" and "Never Say Die" are to be produced shortly at the Princess, Sioux City, Ia. under the management of John Biegger.

"FRECKLES" and "The Man from Home" are in active rehearsal at the Temple, Ft. Wayne, Ind., where Louis Wolford has started a successful stock season.

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CHICAGO

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF NEW YORK CLIPPER, CASPER NATHAN, WESTERN MANAGER,
Telephone, Randolph 5432. ROOM 210, 35 S. DEARBORN STREET, CHICAGO

MONDAY, Sept. 11.

Outside of the vaudeville theatres, which (reinforced by last week's opening at the Palace) offer plenty of this kind of entertainment in the Loop, in addition to the countless houses devoted to it in the outlying districts, the new week presents an unwritten record for Chicago's Loop slate.

The shows which started the season so auspiciously are booming along, most of them enjoying unprecedented prosperity. "Margery Daw" failed to take hold at the Princess, however, and closed last Saturday night. First night critics reported that the show was "somewhat talky," but it was thought that it contained sufficient interest to warrant a longer run than the two weeks accorded it.

Riverside and White City complete their seasons this week, a real indication that Summer is over for 1916, but Bismarck Garden, Edelweiss Garden and Green Mill Sunken Gardens boom along, patiently awaiting Indian Summer's heat.

Elaborate plans are materializing for the new grand opera season at the Auditorium.

Sept. 17—"The Blue Paradise," a Viennese operetta, with Edmund Eysler's original score amplified by the American composers, Sigmund Romberg and Leo Edwards, and with the libretto adapted by Edgar Smith, Cecil Lean, Vivienne Segal, Cleo Mayfield, Mazel Cox, Harold Crane and Teddy Webb will be in the cast.

Sept. 25—Thomas W. Ross and Maclyn Arbuckle, as co-stars, will appear at the Blackstone in a new comedy by George V. Hobart, entitled "What's Your Husband Doing?" Jeanne Eagles will be the principal actress.

Oct. 1—Leo Ditrichstein will begin an engagement at the Grand in Frederick and Fannie Locke Hatton's comedy, "The Great Lover."

Oct. 1—Emily Stevens, acting Louis K. Anspacher's "The Unchastened Woman," will re-open the Princess.

Oct. 1—"The Princess Pat," a comic opera by Henry Blossom and Victor Herbert, with David Quixano, Helen Morrill, Al. Shean, Louis Cassavant and others in it, will begin an engagement at the Garrick.

ILLINOIS (Rollo Timponi, mgr.)—Mitzi, in "Pom Pom," second week.

POWERS' (Harry Powers, mgr.)—"The Detective," second week.

OLYMPIC (George C. Warren, mgr.)—John Mason, in "Common Clay."

COHAN'S GRAND (Harry Ridings, mgr.)—"The Cohan Review 1916," fourth week.

GARRICK (John J. Garrity, mgr.)—Lew Fields, in "Step This Way," fifth week.

COHT (U. J. Hermann, mgr.)—"Fair and Warmer," sixth week.

IMPERIAL (Will Spink, mgr.)—Week of 10, "My Mother's Rosary."

NATIONAL (J. P. Barrett, mgr.)—Week of 10, "The Woman He Married."

LA SALLE (Harry Earl, mgr.)—"Where Are My Children?" (pictures), seventh week.

COLONIAL (Norman Field, mgr.)—"Jaffery" (pictures), second week.

COLUMBUS (E. H. Woods, mgr.)—Week of 10, Hip Hip, Hooray Girls.

HAYMARKET (A. H. Moeller, mgr.)—Week of 10, Panama Pansies.

STAR AND GARTER (C. L. Walters, mgr.)—Week of 10, The Star and Garter Show.

GAYETY (R. S. Schoenecker, mgr.)—Week of 10, The Cabaret Girls.

ENGLEWOOD (J. W. Whitehead, mgr.)—Week of 10, The High Life Girls.

CHICAGO, BLACKSTONE, AUDITORIUM.—Closed.

RIVERVIEW, FOREST PARK, WHITE CITY.—Mardi Gras entertainment and "Review of Reviews."

LOOP HOUSES FLOURISH.

General prosperity maintains in Chicago's Loop houses. The shows revealed are widely varied in theme, satisfying all tastes. This also means that the same theatregoers make it a point to visit all the shows. Legitimate theatres never had a stronger hold on the general public, judging by the throngs bound theatre-ward by every kind of conveyance for matinee and evening performances. More good shows are promised for the near future, and the patronage awarded present offerings should demonstrate to managers that worthy productions will play to splendid receipts in the "Windy City."

PERSONAL PATTER.

BURT RAE GILBERT joined Robert Sherman's "Girl Without a Chance," as juvenile lead, at Memphis, last week.

THERESA MILLER appears to have something worth while in her "Preparedness" sketch, directed by John H. W. Byrne.

THOMAS and WRIGHT were blessed with a seven and a half pound boy, last week.

HAMP DURAND returned to Chicago, from the Western Coast a few days ago.

PAUL GOUDRON will continue with the W. V. M. A., despite the rumors which have been circulated regarding his retirement.

D. W. FOSTER, McKinley Music Co's. manager, returned from his vacation, Monday.

WOLFIE GILBERT, general professional manager for Joseph W. Stern & Co., did some rapid fire campaigning while in Chicago last week.

ROGER SULLIVAN has "officialized" Forest Park, the amusement resort, as the Democratic outing headquarters.

LOUIS ECKSTEIN declares the Ravinia Park season just closed was the most successful in many seasons. Ideal weather conditions spurred public interest in outdoor opera.

LITTLE TRUTHS.

Paste Pot and Shears (Selig's press sheet) is silent about Kathlyn Williams, now that she has jumped to Paramount.

THE WEATHER MAN may keep the people home, but he can't stop the managers bent upon opening their theatres.

THE PLAYWRIGHT would rather create something that the critic hates and the public likes than be the author of something that makes the critic rave but doesn't please the public.

THE TIME WILL COME when veterans will write about the "early days of the pictures."

PUBLICITY and SUCCESS in the show business are so closely linked that you can tell how much of a failure a person is by the length of time since his or her name was last mentioned.

AMERICAN HOSPITAL NOTES.

ANNA ROCKEFIELD, whose husband is with one of Rowland & Clifford productions, has been discharged from the American Hospital, completely cured.

MRS. WALTER M. JONES, aunt of Kittens Reichert, of the Fox Film Company, is recuperating at her home.

VIVIAN CUMMINGS, who was with the Broadway Belles last season, underwent a serious operation for a complication of troubles. She is getting along very nicely, and would like to hear from her friends. She may be addressed to the American Hospital, Chicago.

BABE MILLS, with the "A New York Girl" company, now playing the Star and Garter, was compelled to undergo an operation. She is making a very nice recovery and will soon be able to leave the institution.

WILLIAM KURTIS, of Madame Busse's dog act, is a patient of Dr. Thorek's, suffering from nervous prostration, but the doctor expects to get him on his feet soon.

NELLIE DREANO, of Dreano and Goodwin, who underwent an operation for the removal of her tonsils, is getting along fine, and will soon leave the hospital.

CHARLES HAWKINS, of the "Alias Jimmie Valentine" company, is suffering from a complication of conditions.

COHAN SHOW A HIT.

"The Cohan Review, 1916," is a hit in Chicago. It's a mighty hot night when the demand for seats doesn't exceed capacity—and frequently from two hundred to five hundred people are turned away at a single performance. Harry Ridings has injected new life into his "personal" office force—which has resulted in a fine bunch of assistants at every angle of the house.

GRACE KAHN met Mrs. Al. Jolson at the depot when she arrived in Chicago last week. Gus and Grace have written a new number for Al., which looks like a bigger hit than "Everybody Rag With Me." Chances are it will be published by the staunch old house of Remick, as were their previous hits. Mrs. Jolson and Mrs. Kahn are great personal friends, the latter having been the former's guest in California for many weeks last Summer.

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified, in this index, at the rate of $10 for one year (52 issues). A copy of THE NEW YORK CLIPPER will be sent free to each advertiser while the advertisement is running.

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NEW INCORPORATIONS.

The following companies were incorporated last week at Albany, N. Y.:

Adelaide & Hughes Producing Co., to produce and exploit theatrical, musical, vaudeville and motion picture attractions capital, $1,000. Directors: John J. Hughes, Adelaide Hughes and Henry Stern.

Alabama Amusement Co., managers and proprietors of theatres and other places of amusement; capital, $10,000. Directors: Barnet Sackin, Yetta Sackin and Arthur Levinson.

The Julia Arthur Co., to provide for the production and presentation of plays and other stage attractions; capital, $15,000. Directors: Julia Arthur Cheney, William A. Hoy and Charles G. Bockert.

Associated Theatrical Enterprises, theatrical and motion picture business in all its branches; Capital, $50,000. Directors: David Rosenthal, Albert E. Kiralfy and Robert Magee.

The Mocker Co., theatrical and motion pictures; capital, $1,000. Directors: Lyle D. Andrews, Harry N. Steinfeld and Lillie Grant.

Iconochrome Company of America, theatrical and motion picture films, projecting machines and apparatus; capital, $100,000. Directors: Addison I. Gardner, Warren S. Orton and David Asch.

BALTIMORE THEATRE CHANGES HANDS.

BALTIMORE, Sept. 7.—The Victoria Theatre, on East Baltimore Street, this city, changed hands yesterday when the Nixon Victoria Theatre Company signed a ten years' lease of the house.

The new company is composed of several wealthy Baltimoreans and Philadelphians.

The house will open about Oct. 1, or as soon as the required alterations are completed. It will continue as a ten, twenty and thirty cent theatre.

WM. COLLIER FOR LONGACRE.

Wm. Collier, in "Nothing But the Truth," will open Sept. 14 at the Longacre.

The support of Mr. Collier will include: Margaret Brainerd, Vivien Wessell, Maude Turner Gordon, Mary Harper, Rapley Holmes, Ned Sparks, Morgan Coman and Arnold Lucy.

GLOBE'S NEXT ATTRACTION.

At the Globe Theatre, on Monday night, Sept. 18, Madison Corey and Joseph Riter will present "The Amber Empress," score by Zoel Paranteau and book by Marcus C. Connelly. The piece has been on view for the past four weeks at the Colonial Theatre in Boston.

In the cast will be Frank Lalor, Emma Janvier, Thomas Conkey, Donald Macdonald, Mabel Wilber, John Daly Murphy, Louise Allen, Lew Christy, Daisy Revett, Andrew Higginson, Claire Lorraine, Colin Campbell and numerous others. Max Bendix will conduct the orchestra.

A. TOXEN WORM RESUMES.

A. Toxen Worm, on Sept. 9, resumed his former position of press representative for the Shuberts.

Frank Wilstach will handle the publicity for several of the Shubert attractions, and C. P. Grenecker will go in advance of one of the big road shows of this firm.

SILVIO HEIN has engaged Joseph Physioc to furnish the scenery for his forthcoming revival of "The Merry Wives of Windsor."

"DR." BRADY ON DRAMATIC INFANTILE PARALYSIS.

DECLARES IT IS EPIDEMIC.

Wm. A. Brady is up in arms against what he calls the childish efforts at playwriting by budding authors. Speaking along this line he expressed himself in the following manner.

"The worst case of infantile paralysis that I have heard of is that which afflicts the drama of the day. It has a bad attack. I read the most remarkable scripts that come to me from budding authors. Of course I would never think of producing any such juvenile efforts and back they go.

"Then to my astonishment I read a little later that this or that manager is going to produce one of them. Then along comes another. Of course they all fail. When I send one of these infantile efforts back to the play agent or the author they say: 'Oh, Bill Brady doesn't know a play. He sold his rights to "Within the Law."'

"They may be all right, but I know enough not to produce the childish manuscripts that come to me in such numbers every season."

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MINSTREL CATALOGUE of White and Colored Minstrel and Colored Musical Comedy of all kinds.
MUSICAL COMEDY CATALOGUE of Operas and Musical Shows with and without title.
WESTERN PLAYS CATALOGUE of Paper for Western Dramas, for Opera House or Tent Shows.
CARNIVAL CATALOGUE of Printing for Featuring Carnivals, Street Fairs and like events.
CIRCUS and WILD WEST CATALOGUE of Complete line of handsome up-to-date Paper.
CATALOGUE OF DATES, Price Bills, Stock Letters, Banners, Type and Block Work, etc.
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NEW YORK CITY.

CONTINUED ATTRACTIONS.

ASTOR—"The Guilty Man," fifth week.
BELASCO—"The Boomerang," fifty-eighth week.
COHAN'S—"Seven Chances," sixth week.
C. & H.—Leo Ditrichstein in "The Great Lover" (return), second week.
ELTINGE—"Cheating Cheaters," sixth week.
EMPIRE—Julia Sanderson, Donald Brian and Joseph Cawthorn, in "Sybil" (return), third and last week.
FULTON—"The Silent Witness," sixth week; third at this house.
FORTY-FOURTH STREET—"The Girl From Brazil," third week.
FORTY-EIGHTH STREET—James T. Powers, in "Somebody's Luggage," third week.
GAIETY—"Turn to the Right" fifth week.
GLOBE—"Fast and Grow Fat," third and last week.
HARRIS—"Fair and Warmer," forty-fifth week; eighth at this house.
HIPPODROME—"The Big Show," third week.
LYCEUM—Ann Murdock, in "Please Help Emily," fifth and last week.
LYRIC—"The Flame," second week.
NEW AMSTERDAM—Ziegfeld's "Follies," fourteenth and last week.
PLAYHOUSE—"The Man Who Came Back," third week.
REPUBLIC—"His Bridal Night," with the Dolly Sisters, fifth week.
SHUBERT—Henry E. Dixey, in "Mr. Lazarus," second week.
THIRTY-NINTH STREET—"Very Good Eddie," thirty-eighth week; first at this house.
WINTER GARDEN—"Passing Show of 1916," thirteenth week.

THE FILM THEATRES.

Liberty.—"Intolerance."
Rialto.—"Manhattan Madness," with Douglas Fairbanks.
Strand.—Louisa Huff, in "The Reward of Patience."
Broadway.—Mae Murray, in "The Big Sister."
Academy.—Theda Bara, in "Her Double Life."
Park.—"Civilization."
Maxine Elliott.—"Is Any Girl Safe?"

"THE HOUR OF TEMPTATION."

Lee Morrison wrote this new play and introduced in it the character of Mephisto, with which we have become familiar through the productions of "Faust" and similar plays.

As a German Baron, the Devil is introduced into the play to incite a woman who, as a girl, had been wronged by a minister, to lure to her ruin the minister's daughter. The lurid red light thrown upon the features of the baron at intervals, and the flash of lightning and crash of thunder when the compact was made are some of the melodramatic features. The play is well written and was well played last week at Daly's, for the opening of the house on the International Circuit.

Eleanor Montell played the character of the country girl and later the cynical worldwise Madame Rene with great force and good judgment, and made every one of her scenes exceedingly interesting.

Wm. Morris, as Baron Von Der Teufel, was the accomplished villain and tempter, incidentally the devil himself, and his work was also holding and convincing.

Sam Lowett, as Sporty Montgomery Flagg, was well cast, and Roma Lauri played well as the schoolgirl, Sylvia Bruce, the minister's daughter.

Marguerite Von Keese was a breezy society reporter, but the slangy expressions made the character rather improbable.

Andrew Malony was a silly English suitor for her hand.

Ella Morris played a servant girl, and Justin McNabb was the minister.

John Kennedy is manager of the company; Edgar Healy, business manager, and Chas. B. Ross, stage manager.

Walter Sanford, formerly well known as a producer of melodrama, has secured the house and a franchise on the International Circuit. Al. H. Sheldon is his business manager. William Peters, musical director.

This week's attraction is "Rolling Stones."

"MR. LAZARUS."

Shubert (Shubert Theatrical Co., mgrs.)—*Mr. Lazarus*, a comedy in four acts by Harvey O'Higgins and Harriet Ford. Produced Tuesday evening, Sept. 5, by Helen Tyler, with this cast:

Mr. Lazarus.....Henry E. Dixey
Dr. Sylvester.....William T. Clarke
William Booth.....Tom Powers
Mrs. Sylvester.....Florine Arnold
Patricia Molloy.....Eva Le Gallienne
Edith Sylvester.....Marie Ascaraga

The entire four acts of the play take place in a room on the top floor of Mrs. Sylvester's lodging house.

"Mr. Lazarus" is the most delectable comedy morsel seen on the local theatrical bill-of-fare so far this season. It is a real comedy, in which the laughs are the more sincere and hearty because of the soft, leavening influence of well timed tears. It is one of those comedy stage works that hold you in an iron grip from start to finish. It is gripping in its tenderness, its light and shade, its daintiness and, withal, its forcefulness and virility.

From the moment the curtain rises on the first act you are interested. Interested in the young artist, Booth, in Patricia, in Mrs. Sylvester and in Mr. Lazarus. Yes, even in the old scallywag, Dr. Sylvester. The characters are so admirably drawn that you are compelled to be interested in their doings, and they are so capitally portrayed that their worth is many times enhanced.

"Mr. Lazarus" is builded upon a theme little used by the dramatist. It is an Enoch Arden affair, and is capital for stage purposes. The playwrights have done their work well. They have turned out a well constructed play with a more plausible story than is usually found in plays of its class.

Mrs. Sylvester conducts a lodging house. She is preyed upon by her husband, Dr. Sylvester, who uses every means in his power to drain her pocketbook of its last cent. He has squandered the life insurance money which she collected upon the supposed death of her first husband, and also has spent the money she raised by mortgaging the house. Patricia Molloy, her daughter by her first husband, is a drudge in the house and is loved by a poor artist, one of the lodgers, William Booth.

Things with the Sylvesters are at low ebb when Mr. Lazarus becomes one of their lodgers. Lazarus is a wealthy man, and it finally transpires that in reality he is the supposed late John Molloy, first husband of Mrs. Sylvester, and father of Patricia.

After straightening things out in the Sylvester household by getting rid of Dr. Sylvester, settling money on Patricia and her mother, besides giving them the house, free and clear, and forcing young Booth to propose to Patricia, Mr. Lazarus departs as he came, leaving nothing but a note saying he has gone away.

Light as this story appears it has been all sufficient for the authors, who have proved themselves to be adepts in the fashioning of this play.

The work teems with bright lines, strong scenes and striking situations. The love making scene between Booth and Patricia is among the most unique and unconventional the present day stage has seen. In urging Booth to propose to Patricia, Mr. Lazarus cautions Booth to "make love like a cave man," and in a comedy way this is just what the young man attempts.

As Mr. Lazarus, Mr. Dixey is delightful. He has never had better opportunity to show his talents, and the result is one of the best characterizations imaginable. Mr. Dixey has long ranked as one of America's most finished players, and never has his polish been more markedly demonstrated than it is in his portrayal of Mr. Lazarus. Few of our players have the lightness of touch, the light and shade and exquisite finesse which are his, and none have a more pleasing personality. Possessing these gifts, is it any wonder that his impersonation of Mr. Lazarus is a gem?

The star's support is as nearly perfect as can be.

Tom Powers, as the impecunious young artist, William Booth, proved himself to be a capital light comedian. He showed keen discernment in his conception of the character and played with much discretion. He made young Booth a clean-cut, forceful young man, with the optimism usually found in artistic temperaments.

Wm. T. Clarke made Dr. Sylvester a dominant character. He made him a plausible, oily-tongued scallywag, who only showed his teeth when anyone thwarted him.

Florine Arnold invested the role of Mrs. Sylvester with her own personality and made her a most agreeable person. The indecision and weakness of the character were well brought out by the actress, and the recognition she won from the audience was a testimony to her capable work.

Eva Le Gallienne was excellent as Patricia Molloy. It is a role of the slavey type, and as portrayed by this young actress is most appealing. New Yorkers are not very familiar with Miss Le Gallienne's work and her performance of Patricia has made them wish to see more of her.

Marie Ascaraga, as Edith Sylvester, did well the little she had to do.

On its merits this play should have a long run in New York. *Whit.*

"PIERROT, THE PRODIGAL."

Booth (Winthrop Ames, director).—*Pierrot, the Prodigal* ("L'Enfant Prodigue"), a pantomime, with music, in three acts, story by Michel Carre, music by Andre Wormser, revived Wednesday evening, Sept. 6, by Winthrop Ames and Walter Knight, with this cast:

Pierrot's Father.....Paul Clerget
Pierrot's Mother.....Gabrielle Perrier
Pierrot.....Marjorie Patterson
Phrynette.....Margot Kelly
A Servant.....Charles Dubuis
Monsieur Le Baron.....Emile J. De Varney

SYNOPSIS OF SCENES.—Act I. Pierrot's home. Act II. Phrynette's boudoir. Act III. Same as Act I.

Few revivals of the stage works of a quarter of a century ago meet with success to-day. The stage has advanced with the rest of the world. A play of twenty-five years ago is old fashioned in style and construction, and it is full of "asides" and soliloquies. But as every rule is proved by an exception, so is this one, and "Pierrot the Prodigal" is the exception.

As "L'Enfant Prodigue" it was presented March 3, 1891, by Augustin Daly, at his theatre in this city. Ada Rehan was the Pierrot. It proved a failure and was taken off after its seventh performance. Two years later it was presented at Daly's Theatre by Edwin Cleary's French Co. This time Pilar Morin was the Pierrot, and the work met with moderate success.

"Pierrot the Prodigal," as presented by Messrs. Ames & Knight bears no earmarks of age. It is just as fresh and up to date as any of the present day productions. Whether it meets with more favor than it did years ago remains to be seen.

Pantomimes, with few exceptions, have found little favor in this country, be they ever so clever. Just why this is so is not clear. Pantomime is the highest degree of acting, and the grade of an actor depends upon how proficient a mime he is and the growth of the mimetic art in this country, due to the demands of the motion picture, has placed the acting of our native players upon a higher plane.

The great vogue of the motion picture would indicate that pantomime is better appreciated now than it was in days gone by, and now, perhaps, the people of this country will be ready to give their recognition of the true merit of "Pierrot the Prodigal," a recognition long ago accorded it by the peoples of other countries. It is a most pleasing entertainment of the kind that could not be accorded too much approval.

Majorie Patterson, to whom was entrusted the title role, proved herself to be in the front rank of pantomimists, and scored an emphatic success. Her portrayal of Pierrot is like a cameo, clean cut and decisive. She made the lovelorn youth the very picture of despair until he robs his father and flies with his lady love. Equally good was her display of anguish, mingled with fury, when Pierrot discovers Phrynette has eloped with Monsieur Le Baron. And, later, when Pierrot returns home, his contrition for what he has done and finally his determination to fight for France are so intelligently done that one can almost imagine he is listening to the spoken drama in place of witnessing dumb show. Miss Patterson surely is a credit to this, her native country, even though she received her schooling on the English stage.

Margot Kelly shared first honors with Miss Patterson. Miss Kelly's portrayal of Phrynette was artistic. She made a most enticing coquette, such a one as would be likely to turn the head of the impressionable Pierrot. She made Phrynette a vixen, who gave her favors not for love but for money. Her's was indeed a fine performance.

Paul Clerget, as Pierriot's father, and Emil J. de Varney, as Monsieur de Baron, were excellent, and Gabrielle Perrier, as Pierrot's mother, did well. Charles Dubuis, in the small role of a servant, proved himself to be an actor of ability.

Elliot Schenck conducted the orchestra with intelligence, and Aloys Friedheim-Kremer won favor as a solo pianist.

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This work has never been more capably acted, and never so handsomely staged. *Whis.*

"FLORA BELLA."

Casino (Messrs. Shubert, mgrs.)—*Flora Bella*, an operetta in three acts. Book by Felix Doermann, revised and adapted by Cosmo Hamilton and Dorothy Donnelly. Music by Charles Cuvillier and Milton Schwarzwald. Staged by Richard Ordynski. Dances by Carl Randall. Scenery by Joseph Urban. Produced Monday evening, Sept. 11, by John Cort, with the following cast:

Ludovic.....Gilbert Clayton
Baron Tigo Oblonsky.....Mortimer H. Weldon
Countess Ola Drubetzkoy.....Muriel Hudson
Count Sergiey Weronzeff.....Lawrence Grossmith
Princess Manja Demidoff.....Lina Abarbanell
Sophie, the maid.....Kate Stout
Prince Nicholas Demidoff.....Chas. Purcell
Kosonoff.....Adolph Link
Madame Vera Ludoffska.....Juliettte Lippe
Rosset.....Robt. O'Connor
Peasants, Servants, Dancers and Members of "The Sign of the Golden Calf."

Time—Present Place—Russia.

SYNOPSIS OF SCENES.—Act I.—The House of Prince Nicholas in the country. Act II.—"The Sign of the Golden Calf," in Petrograd. Act III.—The House of Prince Nicholas in the country.

If it be within the power of a single artist to carry a musical production to complete success, that one is Lina Abarbanell. Consummate artist, charming singer, clever actress and graceful dancer, she combines in one attractive personality all the qualities of a great light opera star. In "Flora Bella" Miss Abarbanell is afforded ample opportunity for the display of her many talents, and scored her usual pronounced success.

The plot—if the finely spun thread of a story which runs through the three acts, and which is little more than a medium for the introduction of a number of clever songs and attractively staged dancing numbers, can be so designated—deals with the love of the Princess Demidoff (Lina Abarbanell), a former cabaret singer at "The Sign of the Golden Calf," in Petrograd, known as Flora Bella, for her husband (Charles Purcell), whose affections she fears she is about to lose. Her attempt to win him back, together with a desire to aid her former manager, leads her to return for one evening to the scenes of her early triumphs. The Prince, ignorant of her professional career, and believing the cabaret singer to be her twin sister, also visits the cafe upon the same night. Not recognising his staid and modest wife in the person of the vivacious and enchanting little singer, the Prince becomes infatuated with her, only to discover in the end that he has been making love to his own wife.

That sterling artist, Lawrence Grossmith, made the most of a rather thankless role of Flora Bella's father and provided what little comedy the piece afforded, Charles Purcell, the husband, gave a most satisfactory performance, and displayed a light tenor voice of pleasing quality.

The women prominent in Miss Abarbanell's support were Juliette Lippe and Muriel Hudson, the former proprietress of "The Sign of the Golden Calf," and the latter the Countess Drubetskoy, who spent the entire evening breaking and rebreaking her engagement to the Count Weronseff. Miss Lippe is a statuesque beauty of splendid stage presence, and Miss Hudson, with her flaming red hair and beautiful gowns, was a vivacious figure.

The dancing team of Grant and Wing scored one of the greatest hits made on Broadway in many months, so great, in fact, that the audience refused to allow the performance to continue until they were brought, partially disrobed, from their dressing rooms, to bow their acknowledgments.

Musically, "Flora Bella" is a treat, and during the performance an uncommonly large number of clever songs are presented.

The best are "Flora Bella," "Give Me All of You," and "Creep, Creep, the World's Asleep." The production was magnificently staged, with scenery by Joseph Urban.

Hurtig & Seamon's (Louis Hurtig, mgr.)—Al. Reeves and his own company will hold the crowds this week.

Bronx (Wm. T. Keogh, mgr.)—The return to the Bronx of popular melodrama drew out good crowds. This week, "The Devil's Harvest."

Spooner (David V. Picker, mgr.)—The Corse Payton Stock Co. offers this week, "The House Next Door."

Miner's (George E. Miner, mgr.)—Joe Hurtig presents Stone and Pillard and company in the Rag Dolls in Ragland.

Criterion (James K. Hackett, mgr.)—*Paganini*, a three act comedy by Edward Knoblauch, was presened Monday evening, Sept. 11, with this cast: Nicola Paganini, George Arliss; George Harrys, Dudley Digges; Thomas Watson, Charles Harbury; Charlotte Watson, Margery Maude; Sir Richard Strangford, Edgar Kent; Lady Strangford, Mrs. Arliss; Captain Joseph Strangford, R. L. Denny; Antonia Bianchi, Sara Biala; A Footman, John Rutherford; A Waiter, Fred Nichols; A Waitress, Rosina Henley; Lady of the Inn at Calais, Leila Repton. A review of the performance will be given next week.

Keith's Royal (C. C. Egan, mgr.)—This week's bill offers: Flanagan and Edwards, Howard, Kibel and Herbert, Booth and Leander, Creo, Charlotte Ravenscroft, *"A la Cabaret,"* and Douglas Fairbanks, in "The Half Breed."

Proctor's One Hundred and Twenty-fifth Street (John Buck, mgr.)—The bill: Chas. and Ada Latham and company, Three Keltons, Lone Bert Murphy, Bert Wheeler and company, Moore, Gardner and Rose, Helen Royal and company, Ted and Corrine Breton, Three Argell Sisters, Raymond and Albert and Paul.

Bronx Opera House (J. J. Rosenthal, mgr.)—Barney Bernard, in "Potash and Perlmutter in Society," is this week's attraction.

VIRGINIA HAMMOND and GEORGE W. WILSON are recent engagements for E. H. Sothern's company.

BILLY HALLIGAN announces that he will join the American Ambulance Field Service in France. He will sail next month.

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BOSTON.

Weather quite warm the latter part of last week, but all the houses seem to be doing a satisfactory business.

The carnival at Revere Beach drew big crowds, and everyone is pleased with their final week's business, and all agree that the season was much better than last year.

Ziegfeld's "Follies" comes to the Colonial Sept. 18.

The National Fireworks Co's. displays at Braves Field seem to get the lion's share of attendance for outdoor attractions. Proof of their worth is shown by a large number of "repeaters."

The Illinois State Vice Commission's picture, "The Little Girl Next Door," is drawing well at the Globe.

An extra series of pop. concerts are being given at Symphony Hall, by sixty of the Symphony players.

SHUBERT (E. D. Smith, mgr.)—"Katinka" continues week of 11.

TREMONT (John B. Schoeffel, mgr.)—Week of 11. Second week of Ince's "Civilization."

YE WILBUR (E. D. Smith, mgr.)—"Very Good Eddie" continues week of 11.

HOLLIS (Chas. J. Rich, mgr.)—"The Melody of Youth" started its second week 11.

PARK SQ. (Fred E. Wright, mgr.)—Second week of "Hit-the-Trail Holliday" began 11.

PLYMOUTH (E. D. Stair, mgr.)—Second week of "Little Shepherd of Kingdom Come" started 11.

COLONIAL (Chas. J. Rich, mgr.)—"The Amber Empress" continues week of 11.

LOEW'S GLOBE (Frank Meagher, mgr.)—Week of 11: Second week of the picture, "The Little Girl Next Door."

LOEW'S ORPHEUM (Victor J. Morris, mgr.)—Bill 11-13: Rogers and Wood, Rouble Sims, Chinese Musical Entertainers, Folsom and Brown, Robert T. O'Conner and company, John O'Malley, and La Vine Cimaron Trio. For 14-16: King and Rose, Ward and Wilson, Resista?, Bertie Fowler "Her Honor, the Mayor;" Manhattan Trio, and Standard Bros.

LOEW'S ST. JAMES (Joseph Brennan, mgr.)—Bill 11-13: King and Rose, Ward and Wilson, "Her Honor, the Mayor;" Bertie Fowler, and Soretty and Antoinette. For 14-16: Rogers and Wood, Bobby Folsom and Al. Brown, Robert T. O'Conner and company, Three Dolce Sisters, and Chinese Musical Entertainers.

MAJESTIC (E. D. Smith, mgr.)—Week of Sept. 11, the picture, "Where Are My Children?" still drawing large attendance.

NORUMBEGA PARK (Carl Alberti, mgr.)—This is the only "out of door" theatre remaining open for the week of 11. There will be no matinees, and only one performance in the evening. The bill will consist of vaudeville and the picture, "Jordan is a Hard Road."

Springfield, Mass.—Court Square (D. O. Gilmore, mgr.) the picture "Where Are My Children?" is to be shown week of Sept. 11.

POLI'S PALACE (Gordon Wrighter, mgr.)—Bill 11-13: Three Bounding Gordons, Billsbury and Bos., and Nan Halperin, who has been held over for a second week.

LOEW'S GLOBE (Frank Meagher, mgr.)—Week of 11: Second week of the picture, "The Little Girl Next Door."

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Fall River, Mass.—Academy of Music (T. R. Sheehan, mgr.) "Some Baby" Sept. 11, 12, Grown Up Babies 14-16.

SAVOY (Chas. Benson, mgr.)—Opens regular season Sept. 11. Keith's vaudeville and pictures.

LOEW'S BIJOU (L. M. Boas, mgr.)—Vaudeville and pictures week of 11. Pauline Frederick, in "The Woman in the Case."

Terre Haute, Ind.—Grand (Edw. Galligan, mgr.) Follies of Pleasure Sept. 10-12.

HIPPODROME (T. W. Barhydt Jr., mgr.)—Bill 11-13: El Cleve, Jane and Erwin Connelly, Nevin and Erwood, Scamp and Scamp, and Metropolitan Dancing Girls. For 14-17: E. J. Moore, "The Fashion Shop," Bush and Shapiro, John and Winnie Hennings, and others.

LOIS (E. B. Sheets, mgr.)—Musical comedy and pictures.

AL. G. BARNES' CIRCUS 12.

C. W. PARKER CARNIVAL CO., Fair Grounds, Sept. 11-16, engaged by the Vigo Co. Fair Association as special attraction Fair week.

Logansport, Ind.—Nelson (Edw. M. Galligan, mgr.) Follies of Pleasure Sept. 14. "The Other Man's Wife" 16, Beauty, Youth and Folly 21, Charming Widows Oct. 5. The Nelson will play Western wheel shows on Thursdays during the season.

SURE THING! WE'VE GO

Words by Will Dillon

DO WHAT YOU

(I'LL DO THE S

Performers have gotten so that they depend on "THE BROADWAY" for so many hits each season, and th
"NASHVILLE, TENN.," one of the biggest hits in the country to-day. The writers of "Do Wh M

NOTE. We've got a wonderful surprise in

BROADWAY MUSIC CORP., WILL VON TILZER, P

CASTLE SQ. (Phillip H. Lavine, mgr.)—Week of Sept. 11, "Mutt and Jeff's Wedding."

BOWDOIN SQ. (Al. Somerby, mgr.)—Week of Sept. 11: Violet Mascotte's Merry Maids Burlesquers, Bert Howe, Quist Singers, other vaudeville and pictures.

GAIETY (Geo. R. Batcheller, mgr.)—The Million Dollar Dolls, with Lew Hilton, 11-16.

GORDON'S OLYMPIA (John E. Comerford, mgr.)—Bill week of 11: Altus Bros., Harmony Four, Florence Gladiola, Wm. Wilson and company, Vio and Lynn, and Teherin Arabs.

SCOLLAY SQ. OLYMPIA (J. J. McGuinness, mgr.)—Bill week of 11: Raymond and Bells, Al. Crane and company, Lawton, Chief Bull Bear and company, Harry and Anna Seymour, Sig. Franz Troupe.

HOWARD (Geo. E. Lothrop Jr., mgr.)—Bill week of 11: Pat White and his "Gaiety Girls," Three Walseys, Peerless Italian Trio, Al. Fairbanks, Dewey and Dewey, and Alonzo Cox.

HUNTINGTON AVE. (Curtis Johnson, mgr.)—Bill 11-13: Rekomo, Four Popular Singers, and Williams and Watson. For 14-16: Stetson and Huber, Harry Newman, and Alvin Bros.

KEITH'S (Robert G. Larsen, mgr.)—Bill week of 11: Sidney Jarvis and Virginia Dare, "The Age of Reason," Al. Herman, J. C. Nugent and company, May Naudain and Anatol Friedland, Fridkowsky's Troupe, Maurice Brierre and Grace King, the Retter Robinson, and Will Ward's Symphony Girls, "Woman," Goelet, Harris and Morey, "Auto Mechanics," and Triangle films. For 14-16: The Norvelis, Jack Marley, Douglas A. Flint and company, Waters and Norris, Regal and Bender, "In Days of Old" and Triangle film.

GILMORE (Robt. J. McDonald, mgr.)—The Military Maids 11-13.

Lawrence, Mass.—Opera House (John R. Oldfield, mgr.) John Craig will present "Romeo and Juliet" Sept. 15 and 16 matinees, and "Hamlet" evening, 15. "It Pays to Advertise" 19, "Some Baby" 30.

COLONIAL (J. W. Schaake, mgr.)—The house opened with "Where Are My Children?" on Labor Day, and will continue to run to 13. The following features have been booked, "End of the World" 14-16, "Birth of a Nation" week of 18.

EMPIRE (Ralph Ward, mgr.)—Bill 11-13: Joe D'Lier, Pearl Abbott and company, Herbert and Dennis, and "A Night in Venice." For 14-16: Armstrong and Odell, Evelyn May and company, Mills and Lockwood and others, with motion pictures.

Milford, Mass.—Lake Nipmuc (Dan J. Sprague, mgr.) vaudeville and pictures. Bill week of Sept. 11, last week of the season: The Peerless Trio, Carl and Le Claire, Van Nergen and Goslar, and Cook and Stevens. For 14-16: Nora and Sidney Kellog, Mae Taylor, and Lewis, Belmont and Lewis.

PARAMOUNT (W. H. Lindsay, mgr.)—Bill 11-13: "The Selfish Woman." For 14-16, "Davy Crockett."

GRAND (W. H. Lindsay, mgr.)—Bill 11-13: "Cinderella." For 14-16: "The Italian."

Peoria, Ill.—Majestic (Orpheum Co., mgrs.) Morgan Wallace Players, in "The Barrier," Sept. 10-16.

HIPPODROME (Seaver Amuse. Co., mgrs.)—Bill 10-13: Artane, Dubois and Miller, Columbus Bros., Hammond, Bailey and Wallace, Yusley and Arley.

RINGLING CIRCUS comes 13.

BEANE CARNIVAL had good business at East Peoria week of 4.

BARKOOT SHOWS 11-16.

Memphis, Tenn.—Orpheum (Arthur Laje, mgr.) bill Sept. 11-17: Valerie Bergere and company, Six Water Lillies, Milton and De Long Sisters, Marie Stoddard, Gomez Trio, Jacques Pintel and Travel Weekly.

LYRIC (Benj. M. Stainback, mgr.)—"While the City Sleeps" 10-16.

PHILADELPHIA.

All of the popular priced vaudeville houses put their new scale of prices in effect last week. The prices are now 10, 15 and 25, with box seats at 35 cents. The former prices were 10, 15, 20 and 30 cents. The increase did not in any manner affect the attendance at the houses.

LYRIC (Leonard Blumberg, mgr.)—Al Jolson, in "Robinson Crusoe Jr.," began second week Sept. 11.

ADELPHI (Leonard Blumberg, mgr.)—"Experience" started third week 11.

BROAD (Nixon & Zimmerman, mgrs.)—Dark week of 11.

GARRICK (Charles C. Wanamaker, mgr.)—The regular season started 11, with "Sport of Law."

FORREST (Nixon & Zimmerman, mgrs.)—The Fall season started 11, with the first local view of "Little Miss Springtime."

KNICKERBOCKER (Wm. W. Miller, mgr.)—"That Other Woman" 11.

WALNUT (Chas. Strakosh, mgr.)—"Look Who's Here" 11-16.

ORPHEUM (C. K. Lord, mgr.)—"The Girl He Couldn't Buy" 11.

WILLOW GROVE PARK (J. R. Davies, mgr.)—The season, which was a highly successful one, came to a close 10. Sousa's Band was the closing attraction.

WOODSIDE PARK (Norman S. Alexander, mgr.)—Shannon's Band gave its final concert, 10, which ended the season, which, on the whole, was quite satisfactory.

B. F. KEITH'S (H. T. Jordan, mgr.)—Stella Mayhew and Billie Taylor are the headliners week of 11. Others are: Lea and Dingle, "Prosperity," Anna Chandler, Violinsky, Toney and Norman, Lillian's Comedy Dogs, the Stantons, Ernette Asoria and company, and moving pictures.

GRAND (W. D. Wegefarth, mgr.)—Week 11-16: Ray and Gordon Dooley, John and Mae Burke, Van Bros., Four Pallettes, Alvin and Williams, Steiner Bros., and moving pictures.

WM. PENN (Wm. W. Miller, mgr.)—The season started 11, with Hall's Minstrels, Barber and Thatcher, Anthony and Mack, and a feature film for 11-13. For 14-16: Six Howards, American Comedy Four, Chas. Drew and company, Overholt and Young Sisters, and pictures.

CROSS-KEYS (James J. Springer, mgr.)—For 11-13: Golden Troupe, Elliott Spear's animals, Harry J. Kelly and the Four Rubes. For 14-16: "The Pool Room," Carroll Gillette Troupe, Joe Fields, Snowy Mabelle, Edmunds and Ludham, Novelty Minstrels and moving pictures.

KEYSTONE (M. W. Taylor, mgr.)—Week 11-16: Leone Lamar, "World of Song and Dance," Lady Sen Mei, Fletcher, Libby and McCabe, Ryan and Riggs, Richards Bros., and moving pictures.

NIXON (Fredk. Leopold, mgr.)—Week of 11: "The Bachelor's Dinner," Moss and Frey, Devine and Williams, Wood and Mandeville, Arco Bros., and moving pictures.

GLOBE (Sablosky & McGurk, mgrs.)—Bill 11-16: Bert Leslie and company, Daisy Harcourt, Minstrel Five, Dow and Dow, Faynes, "The Party," Canfield and Barnes, Dave Rafael, Mae Walsh, Walter Ward, and moving pictures.

COLONIAL (Charles E. Thropp, mgr.)—James J. Skelly, Minstrel Revue of 1916, Dare Bros., Zeno and Mandel, Mabel Johnson, Dorothy and Herman, and moving pictures.

CASINO (W. M. Leslie, mgr.)—Maids of America 11-16.

GAYETY (Joseph Howard, mgr.)—Girls From Joyland 11-16.

TROCADERO (Robt. Morrow, mgr.)—The Tempters 11-16.

PEOPLE'S (Frank Abbot, mgr.)—Jean Bedini's "Puss Puss" Co. 11-16.

DUMONT'S (Frank Dumont, mgr.)—The patrons turned out in big numbers last week, to greet the minstrels. Vic Richards, Eddie Cassady, Benny Franklin, Alf. Gibson, Tom Malone and Harry Patterson all came in for a big reception in the first part.

Altoona, Pa.—Mishler (I. C. Mishler, mgr.) the Record Breakers Burlesquers Sept. 13, Kibble & Martin's "Uncle Tom's Cabin" Co. 16, "The Yoke" 18, 19, "Twin Beds" 22, 23.

LAKEMONT PARK CASINO.—The Oliver Orchestra continues to render concerts, with Tom Smith as baritone soloist.

Milwaukee, Wis.—Davidson (Sherman Brown, mgr.) Fiske O'Hara will open the season at this house on Sept. 10, for one week.

MADONNA Five, Johnson Bros. and Johnson, Willie Smith and William Morrow and company.

PROCTOR'S (R. C. Golding, mgr.)—Bill 11-13: "The Fall Fashion Show," with Catherine Crawford and her ten models, Desiree Lubowska and John P. Wade and company.

LYRIC (F. Rossnagle, mgr.)—Bill 11-13: Three Herberts, Dawson and Dawson, Oliva Grand Opera Trio, Taylor and Taylor, Mary Adams and company, Joe and Marie Belmont, and North's Human Automatons. For 14-16: Mattus and Young, Murray's Dogtown Cabaret, Little Virginia, Five Musical Renshaws, Adele Archer, Joe Aldrich and Grace Huntley, and Glenn and Holiday.

LOEW'S (Eugene Meyer, mgr.)—Bill 11-13: Baxter and Bea, Curry and Graham, Joe Browning, Franconi Opera company, Brown Comedy Four, the Ellisons.

Jersey City, N. J.—Majestic (Frank E. Henderson, mgr.) "The Daughter of Mother Machree" Sept. 11-16, "The Funny Mr. Dooley" 18-23.

ACADEMY (Cary McAdow, mgr.)—U. S. Beauties week of 11, Girls from the Follies 18-23.

KEITH'S.—Bill 11-13: Lew Dockstader, Maley and Caprice, "The Bogey Man," Kane Bros., Col. Marc Diamond and Mlle. Grant, "The Fe-mail Clerks," with Tommy Toner and Ethel Young. For 14-16: Mabel Hamilton and Henry Marshall, Henry B. Tomber and company, Bernard Reinold and compan, "The Fortune Seekers," and Lowaine and Cameron.

Hoboken, N. J.—Empire (A. M. Bruggerman, mgr.) Sightseers Sept. 11-16, Midnight Maids 18-23.

GET ANOTHER NATURAL HIT

Music by Albert Von Tilzer

OUR MOTHER DID

(LOVE ME AS YOUR DAD)

this one is not going to be an exception to the rule. Although our season has hardly begun, we have already given you "Where Mother Did" are assured of a hit equally as big as their last terrific sensation, "My Little Girl"

Watch for you when we announce HIT NUMBER THREE

..., 145 W. 45th St., N. Y. C. CHICAGO: 145 N. Clark St.

Majestic (J. A. Higler, mgr.)—Bill week of 11: Louise Dresser, Claude and Fannie Usher, Jack Wyatt and his Scotch Lassies, Nonette, Bert Melrose, Hunting and Francis, the Four Gordons, Mario and Duffy.

SHUBERT (C. A. Niggemayer, mgr.)—The Shubert Stock Co. will present "Forty-five Minutes from Broadway" week of 11.

GAYETY (Chas. Fox, mgr.)—The Big Review of 1917 week of 10, followed by High Life Girls.

EMPRESS.—"Kings and Queens" is the title of the Empress Stock Co.'s attraction week of 10.

Newark, N. J.—Broad St. (M. S. Schlesinger, mgr.) Jane Cowl, in "Common Clay," Sept. 11-16. Barney Bernard, in "Potash and Perlmutter in Society," 18-23.

PARK PLACE (Elmer Walters, mgr.)—"Texas" 11-16, features Louis Theil, and for the week of Sept. 18, Harry Clay Blaney appears in "In Walked Jimmy." I. Kaufman is the new lessee of the house, and Walter Springer, treasurer.

MINER'S EMPIRE (Tom Miner, mgr.)—The Spiegel Revue offers many features, 11-16, and includes these specialists: Billy Mossey, Midgie Miller, Harry Crawford, Polly Follette and Marie Allen. The Watson and Wrothe Show comes 18-23.

KEENEY'S (John McNally, mgr.)—Bill 11-13: LYRIC (G. S. Riggs, mgr.)—Bill 11-13: John Delmore and Goldie Moore, Handis and Millis, Jim Reynolds, Jim and Jessie Powers, and the Havelocks. For 14-16: Chas. Reilly, "When We Grow Up," Billy McDermott and Nester Wallace, Wilbur Sweatman, and Tyro Trio.

Rochester, N. Y.—Lyceum (M. E. Wolf, mgr.) "Old Lady 31" Sept. 11, 12, Raymond Hitchcock, in "Betty," 14-16.

TEMPLE (J. H. Finn, mgr.)—Bill week of 11: Eddie Leonard and company, Mable Russell, Marty Ward and company, Ethel Kirk and Billy Fogarty, Eva Taylor and company, the Misses Young and Brown, Harry B. Lester, Dugan and Raymond, and Cycling Brunettes.

BAKER.—Week of 11, the Harry Lewis Musical Comedy Company.

AVON (W. B. McCullum, mgr.)—Opening of regular vaudeville season.

CORINTHIAN (J. L. Glennon, mgr.)—Mollie Williams and her own show week of 11.

Zanesville, O.—Schultz (Arthur Morley, mgr.) Mischief Makers Burlesque Sept. 12, Vogel's Minstrels 16, Al. H. Wilson 18, Monte Carlo Girls Burlesque 19.

GRAND will open with pictures, 11, after being dark several months.

NEXT WEEK'S VAUDEVILLE BILLS

Sept. 18-23

U. B. O. CIRCUIT

NEW YORK CITY.

Colonial

Alexander Bros.
Jack Norworth
Moore & Haager
Camilla's Birds
Stan Stanley Trio
The Cansinos

Alhambra.

Emma Carus
Musical Johnstons
J. C. Nugent & Co.
Al. Herman
Ames & Winthrop
Van & Bell
Bellclair Bros.
Shattuck & Golden
O'Rourke & Gilday

Bushwick (Bkln.)

Maud Muller
Wells, Norworth & Moore
Dooley & Sales
Cycling Brunettes

Orpheum (Bkln.)

Jarvis & Dare
Kerr & Berko
"Breath of Old Virginia"
Gus Edwards & Co.
Stanley & Norton
Cecil Cunningham
Aveling & Lloyd
Bradley & Ardine

ATLANTA, GA.

Forsyth.

Sylvester & Vance
McWatters & Tyson
Willie Solar
Emerson & Baldwin
Nat Wills

BOSTON.

Keith's.

Franklyn Ardell & Co.
Kitamura Japs
"World Dancers"
Whitfield & Ireland

BIRMINGHAM, ALA.

Lyric.

First Half
Lillian Calvert
Milton Pollock & Co
La Palerica & Co.
The Peers
Last Half
Adair & Adelphi
Jas. Thompson & Co.
Jerome & Carson
Hickman Bros. & Co.
Harry Pease

BALTIMORE.

Maryland.

La Argentina
Frank Le Dent
Antrim & Vale
Three Leightons
Lew Wilson
"Prosperity"
Laurie & Bronson

BUFFALO, N. Y.

Shea's.

Trovato
The Crispe
Hamilton & Barnes
Dupree & Dupree
Victorine & Zolar

CLEVELAND.

Keith's.

Herbert's Dogs
Kerr & Weston
Baker & Janis
"What Happened to Ruth"
Jas. J. Corbett
Morgan Dancers

CHATTANOOGA.

Keith's.

First Half
De Leon & Davies
Monroe Bros.
Last Half
Saxo Sextette
Northlane & Ward
Frank Morrell

CHARLESTON, S. C.

First Half
Elkins, Fay & Elkins
Williams & Segal
Last Half
"The Octopus"
Val & Ernie Stanton
Florette

COLUMBUS, O.

Keith's.

Chas. Kellogg
Una Clayton & Co.
Four Entertainers
Delton, Mareena & Delton
Conlin Parks Trio

CINCINNATI.

Keith's.

Bob Albright
Mrs. Thos. Whiffen
Dooley & Rugel
Jordan Trio
Tennessee Ten
Edwin George

DAYTON, O.

Keith's.

Kirk & Fogarty
Mason, Keeler & Co.
Carlisle & Roma
Comfort & King
Three Rosaires

DETROIT.

Temple.

Rae E. Ball
Dorothy Regal & Co.
Roy & Arthur
The Volunteers
Cressy & Dayne
Elinore & Carleton

ERIE, PA.

Colonial.

Ronair, Ward & Farron
Clifford Walker
Guzmani Trio

GRAND RAPIDS.

Empress.

Minnie Allen
Nine White Hussars
Keno, Keys & Melrose
Chief Caupolican
Wolf & Stewart

HAMILTON, ONT.

Temple.

McCormack & Wallace
Noel Travers & Co.
Lockett & Waldron
Hopkins Axtell Co.
Duffy & Daisy

INDIANAPOLIS.

Grand.

Valmont & Reynen
Harry Fern & Co.
Blossom Seeley & Co.

JACKSONVILLE.

First Half
Five Mowatts
Last Half
Adelaide Boothby & Co.
Three Steindel Bros.

KNOXVILLE, TENN.

Bijou.

First Half
Saxo Sextette
Northlane & Ward
Frank Morrell
Last Half
De Leon & Davis
Monroe Bros.

MONTREAL, CAN.

Orpheum.

Parish & Peru
Nelson Waring
Geo. Kelly & Co.
Joe Fanton & Co.
Young & Brown
"At the Party"

NORFOLK, VA.

Colonial

First Half
Geo. N. Rosener
Last Half
Violinsky
"Mayor & Manicure"

NASHVILLE, TENN.

First Half
Adair & Adelphi
Jas. Thompson & Co.
Jerome & Carson
Hickman Bros. & Co.
Harry Pease
Last Half
Lillian Calvert
Milton Pollock & Co.
La Palerica & Co.
The Peers

PROVIDENCE.

Keith's.

Nan Halperin
Lovenberg Sisters
Merian's Dogs
"The Pretenders"
Van & Schenck
Nowak

PHILADELPHIA.

Keith's.

Roberts & Verera
Harry Beresford & Co.
Tempest & Sunshine
Borsini Troupe
King & Harvey
Brierre & King

PITTSBURGH.

Davis.

Mayhew & Taylor
Ideal

ROCHESTER, N. Y.

Temple.

Marx Bros.
Wilkins & Wilkins
Witt & Winter
Stuart Barnes
Kajiyami
Hayward Stafford & Co.
Hull & Durkin

RICHMOND, VA.

Colonial

First Half
Violinsky
"Mayor & Manicure"
Last Half
Carl McCullough
Geo. Rosener

SAVANNAH, GA.

First Half
Adelaide Boothby & Co.
Three Stiendel Bros.
Last Half
Five Mowatts

TOLEDO, O.

Keith's.

Frank Crumitt
Mirano Bros.
Elsa Ryan & Co.
Lloyd & Britt
Hunting & Francis
De Witt Young & Sister
Frank Stafford & Co.

TORONTO, CAN.

Shea's.

Burley & Burley
Betty Washington
Asaki
Doyle & Dixon
Wood & Wyde

WASHINGTON.

Keith's.

Arthur Deagon
The Demascos
Clark & Verdi
"Age of Reason"
Four Amaranths
Ota Gygi

WILMINGTON, DEL.

Garrick.

Burns & Kissen
Golding & Keating
Clown Seal

YOUNGSTOWN, O.

Keith's.

Harris & Manion
"Forty Winks"
Yvette
Olympia Desval
Carl Rosini & Co.
Richards & Kyle
"School Playground"

MICHIGAN CIRCUIT.

(U. B. O., CHICAGO.)

BAY CITY.

Bijou.

First Half
Hanlon & Clifton
Moriarty Sisters
Geo. Fisher & Co.
Monarch Comedy Four
Electrical Venus
Last Half
"Naughty Princess"

BATTLE CREEK.

Bijou.

First Half
La Toy's Models
Embs & Alton
Imhof, Conn & Coreene
Kaufman Bros.
MacRae & Clegg
Last Half
Lew Fitzgibbons
"The Style Shop"
Frank Bush
(Two to fill)

DANVILLE, ILL.

First Half
Skipper, Kennedy & Reeves
Bernivicci Bros.
Ash & Shaw
(Two to fill)
Last Half
Millie Olive
Connelly Sisters
Carmen's Minstrels
Bufford & Chain
Ameta

ELKHART.

First Half
Lua & Analeka
Harrison Brockbank & Co.
Billy Mann
Hubert Dyer & Co.
Last Half
Boys & Girls Fraternity

FLINT.

Majestic.

First Half
"All Girl Revue"
Santos & Hayes
Last Half
Hal Hart
Walters & Walters
Wm. O'Clare & Co.
Bell & Fredo
Six Diving Nymphs

FT. WAYNE, IND.

First Half
Carl & Le Claire
Cook & Stevens
The Dohertys
Dunbar's Salon Singers
Bert & Harry Gordon
Larimore's Dancers
Last Half
Four Juvenile Kings
Willing & Jordon
Four Slickers
Gallerini Four
Anderson & Goines
"Little Miss Up-to-date"

INDIANAPOLIS.

Nora & Sidney Kellogg
Dolly & Calame
Dot Marshall
Billy "Swede" Hall & Co.
Clark & McCullough
Oxford Trio

JACKSON.

Bijou.

First Half
Mack & Velmar
The Sultanas
Ed. Morton
Marimba Band
(One to fill)
Last Half
Williams & Fuller
Thos. P. Jackson & Co.
Three Emersons
(Two to fill)

KALAMAZOO.

Majestic.

First Half
Lew Fitzgibbons
The Style Show
Frank Bush
(Two to fill)
Last Half
La Toy's Models
Embs & Alton
Imhof, Conn & Coreene
Kaufman Bros.
MacRae & Clegg

KOKOMO.

First Half
"Around the Town"
Last Half
Carl & Le Clair
Marble Gems
Morton Bros.
Lewis, Belmont & Lewis
La Mont's "Western Days"

LANSING.

Bijou.

First Half
Hal Hart
Walters & Walters
Wm. O'Clare & Co.
Bell & Fredo
Six Diving Nymphs
Last Half
"All Girl Revue"
Santos & Hayes

LOGANSPORT.

First Half
Balancing Stevens
Lew & Mollie Hunting
Wanda
Last Half
Avonda Duo
Merry Married Men
(One to fill)

LA FAYETTE.

First Half
Three Melvin Bros.
Arthur Angel & Co.
John & Winnie Hennings
Weir, Temple & Dacey
Olga & Mishka Co.
Last Half
Hubert Dyer & Co.
Elizabeth Otto
"The Right Man"
Cook & Stevens
Dunbar's Salon Singers

MUSKEGON.

First Half
The Great Mars
Willing & Jordon
"A Fireside Reverie"
Anderson & Goines
Three Emersons
Last Half
Mack & Velmar
The Sultans
Ed. Morton
Copeland & Payton's D. C. Girls
(One to fill)

MARION.

First Half
Avonda Duo
Four Juvenile Kings
Last Half
Three Westons
Arthur Turelly

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Pielert & Schofield
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Frank Carmen

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Spencer & Williams
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Leo Zarrell Trio
Sylvia Loyal & Co.

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Orpheum.

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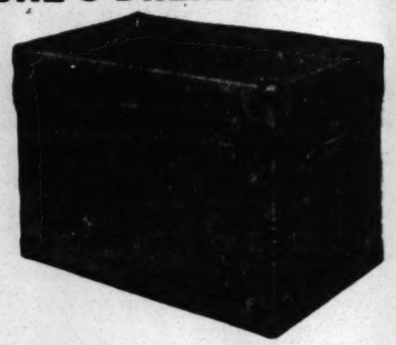

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Allen & Howard
Morin Sisters
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Morton & Glass
Britt Wood
Williams & Wolfus
"Honor Thy Children"
Marshall Montgomery
Francis & Kennedy

POLI CIRCUIT

BRIDGEPORT, CONN.
Poli's.
First Half
The Norvells
Olga Cook
Doris Lester Trio
Will Oakland & Co
(One to fill)
Last Half
Daly & Berlin
Belle Mayo Trio
Venita Gould
Waters & Morris
"In Days of Old"

Plaza.
First Half
Hill & Ackerman
Eugene Emmett & Co.
(Two to fill)
Last Half
Sinfer Rah & Co.
Smith & Ralph
Albert & Paul
(To fill)

HARTFORD, CONN.
Palace.
First Half
Sinfer Rah & Co.
John Neff & Co.
"Woman"
Goelet, Harris & Morey
Three Bounding Gordons
Last Half
Gordon & Gordon
Douglas A. Flint & Co.
Quigley & Fitzgerald
"The Dreamers"
(To fill)

Poli's.
First Half
The Yaltos
Fields & Bernie
Eldridge & Barlow
Howard
Mme. Herrmann & Co.
Last Half
Kimball & Kenneth
Club Trio
Julia Curtis
Trout, Mermaid & Bubbles
(To fill)

NEW HAVEN, CONN.
Poli's.
First Half
Helen Nordstrom
Belle Mayo Trio
Waters & Morris
Hallen & Hunter
"In Days of Old"
(To fill)
Last Half
The Norvells
Olga Cook
Howard
Jarvis & Harrison
"The Lawn Party"
(To fill)

Bijou.
First Half
Brown & Barrows
Albert & Paul
Bobby Heath & Co.
(Two to fill)
Last Half
Paul & Azella
Eldridge & Barlow
Zelaya
Eugene Emmett & Co.
(To fill)

SPRINGFIELD, MASS.
Palace.
First Half
Gordon & Gordon
Kimball & Kenneth
Albert White & Co.
Venita Gould
Alexander & Scott
"The Dreamers"
Last Half
Paul Petching & Co.
Morris & Beasley
Doris Lester Trio
Mahoney Bros. & Daisy
Hippodrome Four
Bobby Heath & Co.

SCRANTON, PA.
Poli's.
First Half
Morrissey & Vera
Spencer Charters & Co.
Regal & Bender
Will Ward & Girls
"Auto Mechanics"
Last Half
Alton & Allen
Hendrix & Padula
"Kiddies' Burglar"
George Lyons
George Damarel & Co.

WILKES-BARRE.
Poli's.
First Half
Alton & Allen
Hendrix & Padula
"Kiddies' Burglar"
George Lyons
George Damarel & Co.
Last Half
Morrissey & Vera
Spencer Charters & Co.
Regal & Bender
Will Ward & Girls
"Auto Mechanics"

WATERBURY, CONN.
Poli's.
First Half
Paul Petching & Co.
Jarvis & Harrison
Mahoney Bros. & Daisy
Douglas A. Flint & Co.
Oakland Sisters
Hippodrome Four
Last Half
Barry McCormick & Co.
"Woman"
John Neff & Co.
Goelet, Harris & Morey
Three Bounding Gordons
(To fill)

WORCESTER, MASS.
Poli's.
First Half
Paul & Azella
Zelaya
Barry McCormick & Co.
Quigley & Fitzgerald
"The Lawn Party"
Last Half
Morris & Beasley
Will Oakland & Co.
Alexander & Scott
Hill & Ackerman

Plaza.
First Half
Daly & Berlin
Smith & Ralph
Albert White & Co.
Club Trio
Trout, Mermaid & Bubbles
Last Half
The Yaltos
Helen Nordstrom
Hallen & Hunter
Mme. Herrmann & Co.
(To fill)

INTERSTATE CIRCUIT

AUSTIN, TEX.
Majestic.
(Sept. 18, 19)
Nolan & Nolan
Grey & Klunker
Howard & White
Betty Bond
Albertina Rasch
Webb & Burns
The Great Lutz

FT. WORTH, TEX.
First Half
Mahoney & Rogers
Cathryn Challanor & Co.
Green, McHenry & Dean
Four Kings
Last Half
Four Solis Boys
Wing & Ah Hoy
(Two to fill)

Majestic.
(Sept. 20-23)
Tuscano & Brothers
Homer B. Miles
Howard's Ponies
Bensee & Baird
Whiting & Burt
Elkins, Faye & Elkins

GALVESTON, TEX.
G. O. H.
(Sept. 17, 18)
Four Roses
Silver & Duval
Elsie Williams & Co.
Joyce, West & Senna
Stone & Kaliss
Al. Shayne
Breen Family

HOUSTON, TEX.
Majestic.
Hayden & Stewart
Harry Clarke
Lillian Kingsbury
Mullen & Rogers
Odiva
Lightner Sisters
Lamb's Manikins

LEAVENWORTH.
Orpheum.
Last Half
Rieno & Flores
Pearl Brothers & Burns
Chauncey & Monroe
Erford's Sensation

OKLA. CITY, OKLA.
Lyric.
First Half
Roattino & Shelley
Wing & Ah Hoy
Four Solis Boys
(To fill)
Last Half
Rambler Sisters & Pinaud
Hazel Morris
Martha Washington
Friend & Downing
Koban Japs

ST. JOSEPH, MO.
Crystal.
First Half
Chabot & Dixon
Swiss Song Birds
Kane & Herman
Herr Jansen & Co.
(To fill)
Last Half
The Lelands
Bissett & Scott
Tom Nawn & Co.
Novelty Four
The Statues

SAN ANTONIO, TEX.
Majestic.
(Sept. 20-23)
Four Roses
Silver & Duval
Elsie Williams & Co.
Joyce, West & Senna
Stone & Kaliss
Al. Shayne
Breen Family

SAPULPA, OKLA.
Yale.
First Half
Francis & Holland
Roattino & Shelly

TOPEKA, KAN.
Novelty.
First Half
Riano & Flores
Pearl Brothers & Burns
Chauncey & Monroe
Erford's Sensation
Last Half
Chabot & Dixon
Swiss Song Birds
Kane & Herman
(Two to fill)

TULSA, OKLA.
Empress.
First Half
Rambler Sisters & Pinaud
Hazel Morris
Martha Washington
Friend & Downing
Koban Japs
Last Half
John Higgins
Follis Sisters & Leroy
Lowell & Esther Drew
Delmar & Kelgard
Three Hickey Brothers

WICHITA, KAN.
Princess.
First Half
John Higgins
Follis Sisters & Leroy
Lowell & Esther Drew
Delmar & Kelgard
Three Hickey Brothers
Last Half
Fred & Albert
Lillian Sisters
Albert & Irving
American Minstrel Maids
(To fill)

S. & C. CIRCUIT

ATLANTA, GA.
Piedmont.
First Half
Montrose & Allen
Curwood & Gorman
Puchini Bros.
Fregol & Co.
(To fill)
Last Half
Clipper Trio
Quigg & Nickerson
(Three to fill)

ABERDEEN, S. D.
Bijou.
Last Half
Joe Kennedy
Musical Three
Cook & Herman

ATHENS, GA.
Majestic.
First Half
Kafka & Sherman
The Karuzos
Jackson & Florence
Cassidy & Longton
Orton Troupe

ASHLAND, IND.
Grand.
First Half
Roman Four
Thompson & Berry

BIRMINGHAM.
Colonial.
First Half
Carroll, Keating & Fay
Gypsy Meredith & Co.
"Paris Fashion Shop"
Larrie & Sallie Clifford
Melroy Sisters
Last Half
Gaffney & Dale
Puchini Bros.
Curwood & Gorman
Fregol & Co.

BISMARCK, N. D.
Grand.
First Half
Orpheus Comedy Four
The De Bars
Hartz & Evans

CINCINNATI, O.
Empress.
Pitroff
June Dixon's Models
King & Friend
Jack George
Three Anderson Sisters
Amy Butler & Blues

DEVILS LAKE, N. D.
Grand
First Half
Infield & Ray
Claire Hanson's Youngsters

DETROIT.
Miles.
Anita Osgood

"Holiday in Dixieland"
Adair & Adair
(Three to fill)

DICKINSON, N. D.
Opera House.
Last Half
Orpheus Comedy Four
The De Bars
Hartz & Evans

FARGO, N. D.
Grand
First Half
Claire Hanson's Youngsters
Hartz & Evans
Harry Lamont & Girlie
Sam Howley
Last Half
Fox & Evans
Musical Three
Infield & Ray
(To fill)

KNOXVILLE, TENN.
Grand.
First Half
The Karuzos
Brennan & Carr
Mitchell & Love
Penn City Trio
Orton Troupe
Last Half
Draper & Clayton
(Four to fill)

MACON, GA.
Macon.
First Half
Jackson & Florence
Carroll, Keating & Fay
Melroy Sisters
"Paris Fashion Shop"
Larrie & Sallie Clifford
Last Half
Gaffney & Dale
Kafka & Sherman
Cassidy & Longton
Gypsy Meredith & Co.

MINNEAPOLIS.
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First Half
Three English Dancers
Homestead Singers
Chas. & Sadie McDonald
Walrod & Zell
Last Half
Variety Trio
Quintano's Band
"Palm Beach Beauties"
(Three to fill)

RICHMOND, IND.
Rex.
Last Half
Roman Four
Thompson & Berry

ST. CLOUD, MINN
Nemo.
(One day)
Harry Lamont & Girlie
Hartz & Evans
Claire Hanson's Youngsters
Sam Rowley
Musical Three

ST. PAUL, MINN.
Hippodrome.
First Half
De Armo & Marguerite
Variety Trio
Fox & Evans
"Palm Beach Beauties"
McClure & Dolly
Last Half
Three English Dancers
Homestead Singers
Chas. & Sadie McDonald
Walrod & Zell
(To fill)

PANTAGES' CIRCUIT

CALGARY, CAN.
Pantages'.
"Oh, the Woman"
Jue Quen Tai
James Grady & Co.
Neal Abel
Ollie & Johnnie Vanie
Warren & Templeton

EDMONTON, CAN.
Pantages'.
Horlick Dancers
Howard & Fields Co.
Santucci
Barry & Wolford
Elsie White
Frear, Bagett & Frear

GREAT FALLS.
Pantages'.
(Sept. 19-20)
"A Nut Sundae"
Valentine Vox
Sherman, Van & Hyman
Three Mori Bros.
Clifford & Mack

KANSAS CITY, MO.
Empress.
Tom Brown's Minstrels
Mabel Harper
Ross & Ellis
Brown Fletcher Trio
Joe Roberts
Aerial Rooneys

LOS ANGELES.
Pantages'.
"Brides of the Desert"
Ed. Blondell & Co.
Models De Luxe
Cameron & O'Connor
Greene & Parker

OAKLAND, CAL.
Pantages'.
Kirksmith Sisters
"Divorce Question"
Freeman Dunham & Co.
Black & White
Brooks & Bowen

OGDEN, U.
Pantages'.
"The Earl and the Girls"
Freemont, Benson & Rice
Dale & Archer Co.
Naynon's Birds
Grace De Winters
McCloud & Carp

PORTLAND, ORE.
Pantages'.
Pirkinoff Rose Troupe
Garcinetti Bros.
Lander Stevens & Co.
Beaumonte & Arnold
Lucy Lucier Trio

SEATTLE.
Pantages'.
Long Tack Sam & Co.
Keno & Green
Eva Shirley
Gaylord & Lancton
Willis Gilbert & Co.

SPOKANE, WASH.
Pantages'.
Great Lester
Rigoletto Bros.
Three Bartos
Ned Nestor & Sweethearts
Crawford & Broderick

SAN FRANCISCO.
Pantages'.
"That's My Horse"
Leonard Anderson & Co.
Maley & Woods
Alice Hamilton
Van Cello

SAN DIEGO, CAL.
Pantages'.
"Midnight Follies"
Geo. H. Brown
Four Haley Sisters
Wm. De Hollis & Co.
Silber & North

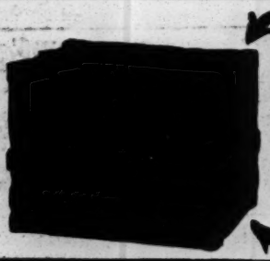
SALT LAKE CITY.
Pantages'.
"The Elopers"
Davett & Duvall
Will Morris
Dickinson & Deagon
Lazar & Dale
Bob Albright
Flo Rayfield

TACOMA, WASH.
Pantages'.
"Society Buds"
Welch, Mealy & Montrose
Creole Ragtime Band
Kartelli
Claudia Coleman

VANCOUVER, CAN.
Pantages'.
Henrietta De Serris & Co.
Edna Aug
Slatko's Rollickers
Latoska
Ben & Hazel Mann

VICTORIA, CAN.
Pantages'.
"Junior Follies"

(Continued on page 35.)



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EMPIRE (James A. Rhodes, mgr.) — Sporting Widows 11-16, and Harry Hastings' Show 18-23.

PROCTOR'S GRAND (Joseph F. Wallace, mgr.)—Bill 11-13: Monoloe Sextet, Joseph Bernard and Louise Dunbar, Vanda Meer, Earl and Haddam, Mumford and Thompson, and Wayne and the Warren Girls. For 14-16: Mrs. Gene Hughes, Revue De Luxe, Kartelle and Kartelle, Georgia Comedy Four, Russell Vokes, and Nowlin and St. Clair. Film, "Hell to Pay Austin" and "Lieut. Damy, U. S. A."

Syracuse, N. Y.—Empire (Francis P. Martin, mgr.) "Pollyanna" week of Sept. 10, Raymond Hitchcock, in "Betty," 18-23.

WIETING.—"The Path of Folly" 11-13. "Very Good Eddie" 14-16.

BASTABLE (Stephen P. Bastable, mgr.)—Irvin's Majestics 11-13. Vaudeville second half.

TEMPLE (Edgar Van Aucken, mgr.)—Bill 11-13: Revue De Luxe, Henry Borden and company, Wayne and Dwight, Dorothy Brenner, Nowlin and St. Clair, and Four Charles.

CRESCENT (Wm. Brown, mgr.)—Bill 11-13: The Frivolity Girls, Burns and Kissen, Bissett and Bestry, and Ponzini and Conti.

Indianapolis, Ind.—Murat (Nelson G. Trowbridge, mgr.) "Bird of Paradise" week of Sept. 25.

PARK (Shafer Ziegler, mgr.)—"Broadway After Dark" week of 11.

KEITH'S (James Weed, mgr.)—Bill 11-13: Neal, Segal and Franklin, W. S. Harvey, Newport and Stirk, Stross and Becker, and Gardner and Hopman. The regular seasons opens 18.

LYRIC (Barton & Olsen, mgrs.)—Week of 11: The Mystic Bird, Bernivlcci Bros., Morgan and Gray, Bert and Harry Gordon, Lewis and White, Oscar Starr, and pictures.

MAJESTIC (G. E. Black, mgr.) — The French Frolics week of 11.

COLUMBIA (Sam Davis, mgr.) — The Parisian Belles week 11.

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Montreal, Can. — Princess (Abbie Wright, mgr.) Blanche Ring, in "Broadway and Buttermilk," 11-16, San Carlos Opera Co. indef.

ORPHEUM (Fred Crow, mgr.) — Bill 11-16: "Meadow Brook Lane," Whitfield and Ireland, Roy and Arthur, Lockett and Waldron, Orville Stamm, and Mildred Macomber and company.

GAYETY (T. E. Conway, mgr.)—The Majestics 11-16, the Big Show 18-23.

St. John, Can.—Opera House (W. C. McKay, mgr.) the Klark-Urban company opened a two weeks' engagement Sept. 4, presenting "The Seven Keys to Baldpate," with "My Lady's Garter" to folow 7, 8, and "Within the Law," 9, with "On Trial," "In Walked Jimmy" and "Back Home" to follow.

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"Amber Empress, The" (Corey & Ritter, mgr.)—Colonial, Boston, 11-16, Globe, New York, 18, indef.
"Alone at Last" (The Shuberts, mgrs.)—Albany, N. Y., 22, 23.
"Boomerang, The" (David Belasco, mgr.)—Belasco, New York, indef.
"Bridal Night, His" (A. H. Woods, mgr.)—Republic, New York, indef.
"Big Show, The" (Chas. B. Dillingham, mgr.)—Hipp., New York, indef.
"Blue Paradise, The" (The Shuberts, mgrs.)—Albany, N. Y., 14, Chicago, Chicago, 17, indef.
"Blue Envelope, The"—New Haven, Conn., 18-20.
"Bird of Paradise, The"—Alvin, Pittsburgh, 11-16.
Collier, Wm. (H. H. Frazee, mgr.)—Longacre, New York, 14, indef.
Craig, John, and Mary Young—Lawrence, Mass., 15, 16.
"Cheating Cheaters" (A. H. Woods, mgr.)—Eltinge, New York, indef.
"Cohan Revue of 1916" (Cohan & Harris, mgrs.) Grand, Chicago, indef.
"Common Clay," with John Mason (A. H. Woods, mgr.)—Olympic, Chicago, indef.
"Common Clay," with Jane Cowl (A. H. Woods, mgr.)—Newark, N. J., 11-16, Montauk, Bkln., 18-23.
"Common Clay," Special Co. (A. H. Woods, mgr.)—Albany, N. Y., 11-13, New Haven, Conn., 14-16, Worcester Mass., 18-20, Portland Me. 21-23.
"Common Clay" Central Co. (A. H. Woods, mgr.)—Paterson, N. J., 13, Honesdale, Pa., 14, Wilkes-Barre 15, 16, Allentown 18, Reading 19, Lancaster 20, York 21, Hagerstown, Md., 22, Cumberland 23.
"Canary Cottage"—Oakland Cal., 11-16.
Dixey, Henry E. (Helen Tyler, mgr.)—Shubert, New York, indef.
Ditrichstein, Leo (Cohan & Harris, mgrs.)—C. & H., New York, 11-30.
"Defective, The"—Powers', Chicago, 11-16.
Eltinge, Julian (A. H. Woods, mgr.)—Johnstown, Pa., 14, Wheeling, W. Va., 15, Erie, Pa., 16, Youngstown, O., 18, Canton 19, Dayton 20, Columbus 21, 22.
"Everywoman" (Henry W. Savage, mgr.)—Holyoke, Mass., 13, Northampton 14, Bellows Falls, Vt., 15, Brattleboro 16, Claremont, N. H., 18, Barre, Vt., 19, Burlington 20, Plattsburg 21, Malone, N. Y., 22, Ogdensburg 23.
"Experience" (Elliott, Comstock & Gest, mgrs.)—Youngstown, O., 11-13.
"Experience" (Elliott, Comstock & Gest, mgrs.)—Adelphi, Phila., indef.
Fields, Lew—Garrick, Chicago, indef.
Friedlander Mus. Com. (Palmer Kellogg, mgr.)—Mayville, Wis., 13, Beaver Dam 14, Hartford 15, Markeson 16, 17, Ripon 18, 19, Red Granite 20, Princeton 21, Berlin 22, Plymouth 23.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Harris, New York, indef.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Cort, Chicago, indef.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Reading, Pa., 14, 15, Battle Creek, Mich., 22.
"Fast and Grow Fat" (Dillingham & Broadhurst, mgrs.)—Globe, New York, 11-16.
"Flame, The" (Richard Walton Tully, mgr.)—Lyric, New York, indef.
"Famous Bostonians" (B. Lang, mgr.)—Colfax, Wash., 13-16, Pomeroy 17, 18, Walla Walla 19, 20, Pendleton, Ore., 21-24.
"Freckles," Eastern Co., Broadway Amuse. Co's. (Merle H. Norton, gen. mgr.)—Colon, Mich., 13, La Grange, Ind., 14, Churubusco 15, No. Manchester 16, Kewanna 18, Peru 19, Tipton 20, Newcastle 22, Muncie 23.
"Freckles," Western Co., Broadway Amuse Co's. (Merle H. Norton, gen. mgr.)—Moline, Ill., 15, W. Liberty, Ia., 16, Tipton 18, Oskaloosa 20, Malcolm 21, Kellog 22, Baxter 23.
Graham, Oscar, Co. (Oscar Graham, mgr.)—Thomas, Okla., 13, Clinton 14, Sayre 15, Erick 16, Hydro 18, Granite 19, Cordell 20, Carnegie 21, Comanche 22, Ryan 23.
"Guilty Man, The" (A. H. Woods, mgr.)—Astor, New York, indef.
"Girl From Brazil, The" (The Shuberts, mgrs.)—Forty-fourth Street, New York, indef.
"Girl Without a Chance," Eastern Co. (Robert Sherman, mgr.)—Reed City, Mich., 15, Cadillac 16, Manistee 17, Charlevoix 18, E. Jordan 19, Boyne City 20.
"Girl Without a Chance," Western Co. (Robert Sherman, mgr.)—Whatcheer, Ia., 13, Newton 14, Redfield 15, Iowa Falls 16.
Hitchcock, Raymond—Rochester, N. Y., 14-16, Syracuse 18-23.
"Hit-the-Trail Holliday" (Cohan & Harris, mgrs.)—Park Sq., Boston, indef.
"Her Soldier Boy" (The Shuberts, mgrs.)—Albany, N. Y., 20, 21.
"House of Glass" (Cohan & Harris, mgrs.)—Standard, New York, 18-23.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Watertown, N .Y., 13, Ogdensburg 14, Ottawa, Can., 15, 16, Lawrence, Mass., 19.
"King, Queen, Jack" (A. H. Woods, mgr.)—Baltimore 11-16.
"Katinka" (Arthur Hammerstein, mgr.)—Shubert, Boston, indef.
La Roy, Talma & Bosco—Albany, N. Y., 18, 19.
"Little Miss Springtime" (Klaw & Erlanger, mgrs.)—Forrest, Phila., 11-23.
"Lilac Domino, The"—Standard, New York, 11-16.
"Little Shepherd of Kingdom Come" (The Shuberts, mgrs.)—Plymouth, Boston, 11-16.
"Little Girl in a Big City," Co. B (Arthur C. Alston, mgr.)—Utica, N. Y., 13, Potsdam 14, Ogdensburg 15, Watertown 16, Fulton 18, Sodus 19.
Murdock, Ann (Chas. Frohman, Inc., mgrs.)—Lyceum, New York, 11-16, Powers', Chicago, 18, indef.
Mitzi (Henry W. Savage, mgr.)—Illinois, Chicago, indef.
"Man Who Came Back" (Wm. A. Brady, mgr.)—Playhouse, New York, indef.
"Melody of Youth, The" (Hackett & Tyler, mgrs.)—Hollis, Boston, indef.
"Margery Daw" (John Cort, mgr.)—Buffalo, N. Y., 11-16.
"Million Dollar Doll," Eastern Co. (Harvey D. Orr, mgr.)—Houtzdale, Pa., 13, Clearfield 14, Ridgway 15, Emporium 16, Salmanca, N. Y., 18, Bradford, Pa., 19, Franklin 20, Titusville 21, Corey 22, Jamestown, N. Y., 23.
"My Home Town Girl" (Perry J. Kelly, mgr.)—Grand Rapids, Mich., 11-16.
"Montana" (Bankson & Morris, mgrs.)—Elwood, Neb., 13, Eustis 14, Farnum 15, Moorefield 16, Stockville 18, Wellfleet 19, Maywood 20, Wallace 21, Venango 22, Haxtum 23.
"Natural Law, The," Western Co., United Prod. Co.'s (Merle H. Norton, gen. mgr.)—Charlevoix, Mich., 13, E. Jordan 14, Cheboygan 16, St. Ignace 17, Sault Ste. Marie 18, 19, Alpena 20, Alma 21, Mt. Pleasant 22.
O'Hara, Fiske—Milwaukee 10-16.
"Only Girl, The" (Joe Weber, mgr.)—Hartford, Conn., 11-16.
Powers, James T. (The Shuberts, mgrs.)—Forty-eighth Street, New York, indef.
Patton, W. B. (Frank B. Smith, mgr.)—Aledo, Ill., 13, Tipton, Ia., 14, Anamosa 15, Hopkinton 16, Independence 18, Postville 19, Elkader 21, Waucoma 22.
"Passing Show of 1916"—Winter Garden, New York, indef.
"Pierrot, the Prodigal" (Winthrop Ames and Walter Knight, mgrs.)—Booth, New York, indef.
"Pollyanna" (Klaw & Erlanger & Geo. C. Tyler, mgrs.)—Syracuse 10-16, Hudson, New York, 18, indef.
"Pair of Queens, A" (H. H. Frazee, mgr.)—Detroit 18-23.
"Potash & Perlmutter in Society" (A. H. Woods, mgr.)—Bronx O. H., New York, 11-16, Newark, N. J., 18-23.
"Princess Pat, The"—Alvin, Pittsburgh, 18-23.
"Peck's Bad Boy" (Benner & Herman, mgrs.)—Wittenburg, Wis., 13, Oshkosh 14, Plymouth 15, Sheboygan 16, Manitowoc 17.
Robson, Mary—Montauk, Bkln., 11-16.
Ring, Blanche (Frederic McKay, mgr.)—Montreal, Can., 11-16.
"Robinson Crusoe Jr." (The Shuberts, mgrs.)—Lyric, Phila., indef.
Sanderson-Brian-Cawthorn Co. (Chas. Frohman, Inc., mgrs.)—Empire, New York, 11-16.
Skinner, Otis (Chas. Frohman, Inc., mgrs.)—Buffalo, N. Y., 11-16, Lyceum, New York, 18, indef.
San Carlo Opera Co.—Albany, N. Y., 15, 16, Montreal, Can., 17, indef.
"Seven Chances" (David Belasco, mgr.)—Cohan's, New York, indef.
"Silent Witness, The" (H. H. Frazee, mgr.)—Fulton, New York, indef.
"Sport of Law"—Garrick, Phila., 11-16.
"Sunny South" (J. C. Rockwell, mgr.)—Waterbury, Conn., 13, Enosburg Falls 14, Swanton 15, Ausable Forks, N. Y., 16, Peru 18, Champlain 19, Malone 20, Madrid 21, Norwood 22, Potsdam 23.
"Turn to the Right" (Smith & Golden, mgrs.)—Gaiety, New York, indef.
"Twin Beds"—Altoona, Pa., 22, 23.
"Up Stairs and Down" (Oliver Morosco, mgr.)—Belasco, Washington, 18-23.
"Uncle Tom's Cabin" (Wm. Kibble, mgr.)—Williamsport, Pa., 13, Sunbury 14, Huntington 15, Altoona 16, Johnstown 18, Greensburg 19.
"Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Thirty-ninth Street, New York, 11, indef.
"Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Wilbur, Boston, indef.
"Very Good Eddie" (Marbury, Comstock Co., mgrs.)—Syracuse, N. Y., 14-16.
Washington Sq. Players—Comedy, New York, indef.
Wilson, Al. H. (Sidney R. Ellis, mgr.)—New Castle, Pa., 13, New Phila., O., 14, Wheeling, W. Va., 16, Zanesville, O., 18, Newark 19, Marietta 20, Parkersburg, W. Va., 21, Huntington 22, Charleston 23.

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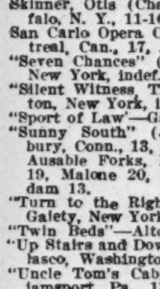

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"Yoke The"—Altoona, Pa., 18, 19.
"Yankee Doodle Dick" (Tennant Prod. Co., mgrs.)—Baltimore 18-23.
Ziegfeld "Follies"—New Amsterdam, New York, 11-16, Colonial, Boston, 18, indef.

INTERNATIONAL CIRCUIT.

"Mutt and Jeff's Wedding" (Gus Hill, mgr.)—Castle Sq., Boston, 11-16, G. O. H., Worcester, 18-23.
"Her Naked Self" (Robt. Campbell, mgr.)—G. O. H., Worcester, Mass., 11-16, Wieting O. H., Syracuse, N. Y., 18-20, Colonial, Utica, 21-23.
"Path of Folly" (Vance & Sullivan, mgrs.)—Wieting O. H., Syracuse, N. Y., 11-13, Colonial, Utica, 14-16, Majestic, Buffalo, 18-23.
Howard Thurston (Geo. H. Nicolai, mgr.)—Majestic, Buffalo, N. Y., 11-6, Lyceum, Pittsburgh, 18-23.
"Little Girl in a Big City" (Arthur Alston, mgr.) Lyceum, Pittsburgh, 11-16, G. O. H., Youngstown, O., 18-23.
Kate Elinore (Williams & Hill, mgrs.)—G. O. H., Youngstown, O., 11-16, Prospect, Cleveland, 18-23.
"Which One Shall I Marry?" (J. J. Howard, mgr.)—Prospect, Cleveland, 11-16, Palace, Toledo, 18-23.
"The Old Homestead" (S. Z. Poli, mgr.)—Palace, Toledo, O., 10-16, Lyceum, Detroit, 17-23.
"The Other Wife" (Vaughan Glaser, mgr.)—Lyceum, Detroit, 10-16, National, Chicago, 17-23
"The Woman He Married" (Max Spiegel, mgr.)—National, Chicago, 10-16, American, St. Louis, 17-23.
Nancy Boyer (Will J. Donnelly, mgr.)—American, St. Louis, 10-16, Garden, Kansas City, 17-23.
"Truxton King" (Geo. M. Gatts, mgr.)—Garden, Kansas City, 10-16, Boyd's O. H., Omaha, 17-20, G. O. H., Sioux City, Ia., 21-23.
"The Little Girl God Forgot" (J. Bernero, mgr.)—Boyd's O. H., Omaha, 10-13, G. O. H., Sioux City, Ia., 14-16, Imperial, Chicago, 17-23.
"My Mother's Rosary" (Ed. Rowland, mgr.)—Imperial, Chicago, 11-16, Park, Indianapolis, 18-23.
"Broadway After Dark" (Halton Powell, mgr.)—Park, Indianapolis, 11-16, Gaiety, Louisville, 18-23.
Fox & Stewart (J. Goldenberg, mgr.)—Gaiety, Louisville, 11-16, Bijou, Nashville, Tenn., 18-23.
"The Cry of Her Children" (Int. Prod. Co., mgrs.)—Bijou, Nashville, Tenn., 11-16, Lyric, Memphis, 18-23.
"While the City Sleeps" (Edwin Clifford, mgr.)—Lyric, Memphis, 11-16, Crescent, New Orleans, La., 17-23.
"The Girl Without a Chance" (Robt. Sherman, mgr.)—Crescent, New Orleans, La., 10-16, Bijou, Birmingham, Ala., 18-28.
"Bringing Up Father in Politics" (Gus Hill, mgr.)—Bijou, Birmingham, Ala., 11-16, G. O. H., Atlanta, Ga., 18-23.
"The Natural Law" (Geo. Goett, mgr.)—G. O. H., Atlanta, Ga., 11-16, Bijou, Richmond, Va., 18-23.
"Little Peggy O'Moore" (Halton Powell, mgr.)—Bijou, Richmond, Va., 11-16, Poli's, Washington, D. C., 18-23.
"For the Man She Loved" (Wm. Woods, mgr.)—Poli's Washington, D. C., 11-16, Auditorium, Baltimore, 18-23.
"The Eternal Magdalene" (Lee Harrison, mgr.)—Auditorium, Baltimore, 11-16, Walnut Street, Philadelphia, 18-23.
Rickel & Watson (L. M. Goodstadt, mgr.)—Walnut Street, Philadelphia, 11-16, Nixon, Atlantic City, N. J., 18-20, Trent, Trenton, 21-23.
"Madam Spy"—Nixon, Atlantic City, 11-13, Trent, Trenton, 14-16, Broadway, Camden, 18-23.
Gracie Emmett (Geo. H. Nicolai, mgr.)—Broadway, Camden, N. J., 11-16, Orpheum, Philadelphia, 18-23.
"Girl He Couldn't Buy" (Arthur C. Alston, mgr.)—Orpheum, Philadelphia, 11-16, Knickerbocker, Philadelphia, 18-23.
"That Other Woman"—Knickerbocker Philadelphia, 11-16, G. O. H., Wilkes-Barre, 18-20, Academy, Scranton, 21-23.
"Funny Mr. Dooley" (Wm. Isham, mgr.)—G. O. H., Wilkes-Barre, Pa., 11-13, Academy, Scranton, 14-16, Majestic, Jersey City, N. J., 18-23.
"Daughter of Mother Machree" (Leffler & Bratton, mgrs.)—Majestic, Jersey City, N. J., 11-16, Lyceum, Paterson, 18-23.
Harry Clay Blaney (E. F. Rush, mgr.)—Lyceum, Paterson, N. J., 11-16, Park Place, Newark, 18-23.
"Texas" (Jake Lieberman, mgr.)—Park Place, Newark, N. J., 11-16, Daly's, New York, 18-23.
"Rolling Stones" (Clark Ross, mgr.)—Daly's, New York, 11-16, G. O. H., Brooklyn, 18-23.
"Hour of Temptation" (Schiller & Weis, mgrs.)—G. O. H., Brooklyn, 11-16, Bronx, New York, 18-23.
"The Devil's Harvest" (Leffler & Bratton, mgrs.)—Bronx, New York, 11-16, Lyric, Bridgeport, Conn., 18-23.
Joe Welch (M. Jacobs, mgr.)—Lyric, Bridgeport, Conn., 11-16, Modern, Providence, 18-23.
"Heart of Dixie" (Robert Campbell, mgr.)—Modern, Providence, 11-16, Castle Sq., Boston, 18-23.

STOCK AND REPERTOIRE ROUTES.

Permanent and Traveling.

Academy Players—Haverhill, Mass., indef.
Alcazar Players—San Francisco, indef.
Alcine Players—Wichita, Kan., indef.
American Players—Spokane, Wash., indef.
Angell's Comedians, Southern Co. (Billie O. Angelo, mgr.)—Blockton, Ia., 11-16, Mt. Ayre 19-23.
Academy Players—Halifax, N. S., Can., indef.
Bainbridge Players—Minneapolis, indef.
Burbank Players—Los Angeles, indef.
Burns' Players—Colo. Springs, Colo., indef.
Bunting, Emma, Stock—San Antonio, Tex., 11-30.
Benjamin, Jack, Stock—Lincoln, Kan., 11-16, Sylvan Grove 18-23.
Colonial Stock—Cleveland, indef.
Colonial Players—Pittsfield, Mass., indef.
Cornell-Price Players—Rochester, Ind., 11-16.
Douthitt Wilson M. C. Players (Ben Douthitt Wilson, mgr.)—Youngstown, O., indef.
Denham Stock—Denver, indef.
De Voss, Vera, Stock, Northern (J. B. Rotnour, mgr.)—Augusta, Wis., 11-16, Sturgeon Bay 18-23.
Dubinsky Stock (Ed. Dubinsky, mgr.)—St. Joseph, Mo., indef.
Davis, Walter, Stock (Adam W. Field, mgr.)—Ilion, N. Y., 11-16, Dolgeville 18-23.
Dougherty, Jim, Stock—Eau Claire, Wis., indef.
Elsmere Stock—Elsmere, Bronx, 18, indef.
Eckhardt, Oliver, Players—Regina, Sask., Can., indef.
Emerson Players—Lowell, Mass., indef.
Empire Players—Salem, Mass., indef.
Feiber & Shea Stock—Akron, O., indef.
Florence Players—Montgomery, Mich., 11-16.
Gorman, I. W., M. C. Co.—Portland, Me., indef.
Glaser, Vaughan, Stock—Cleveland, indef.
Hyperion Players—New Haven, Conn., indef.
Hamilton Stock—Gloversville, N. Y., indef.
Harrison & White's Ideal Players (Allen O. White, mgr.)—Albion, Mich., 11-16, Three Rivers 18-23.
Harry Stock—Deer Parks, Wis., 11-16.
Hillman Dram. Co.—Franklin, Neb., 11-16.
Hillman Ideal Stock, No. 1 (Harry Sohns, mgr.)—Geneva, Neb., 11-16.
Klark-Urban Stock—St. John, Can., 11 23.
Ka Dell-Kritchfield Show (J. S. Kritchfield, mgr.)—Adairville, Ky., 11-16, Horse Cave 18-23.
Klark, Gladys, Stock—Caribou, Me., 14-16.
Lawrence, Del, Stock—Wigwam, San Francisco, indef.
Loreh, Theo., Stock—Topeka, Kan., indef.
Lanshaw Players—Six Lakes, Mich., 11-16.
Lewis, Wm. F., Stock—Maywood, Neb., 11-16.
Morosco Stock—Los Angeles, indef.
Morgan, Jack, Players—Wheeling, W. Va., indef.
Miller, Henry, Stock—San Francisco until 16.
Moses, Edmund, Players—Steubenville, O., indef.
Mozart Players (Jay Packard, mgr.)—Elmira, N. Y., indef.
Machan's Associate Players—Sudbury, Ont., Can., indef.
MacTaff Co.—Carmi, Ill., 11-16.
Manning, Frank, Show—Logan, Kan., 11-16, Ellsworth 18-23.
Marks, Ernie, Stock—Barrie, Ont., Can., 11-16.
Northampton Players—Northampton, Mass., indef.
National M. C. Co.—Detroit, indef.
National Stock (F. R. Cole, mgr.)—Minneapolis indef.
Orpheum Players Stock (Ed. Williams, mgr.)—Omaha, Neb., 16, indef.
Orpheum Players—Reading, Pa., 18, indef.
Oliver, Otis, Players (Harry J. Wallace, mgr.)—So. Bend, Ind., 17, indef.
Poli Stock—Worcester, Mass., indef.
Purkiss Stock (E. M. Purkiss, mgr.)—Gregory, S. D., 4-6.
Payton, Corse, Stock—Spooner, Bronx, N. Y., indef.
Posty's Mus. Com. Co. (Chas. F. Posty, mgr.)—Toledo, O., indef.
Park Players—Park, St. Louis, indef.
Players Stock—Players, St. Louis, indef.
Sherman Stock (Robert Sherman, mgr.)—Dallas, Tex., indef.
Spooner, Cecil, Stock—Hartford, Conn., indef.
Shubert Stock—Milwaukee, indef.
Shubert Stock—St. Paul, indef.
Somerville Theatre Players—Somerville, Mass., indef.
Savidge, Walter, Players—Valentine, Neb., 11-16, Crawford 18-23.
Taylor, Albert, Stock—San Antonio, Tex., indef.
Van Dyke & Eaton Stock (F. Mack, mgr.)—Joplin, Mo., indef.
Wallace, Morgan, Stock—Peoria, Ill., indef.
Wilkes Players—Seattle, Wash., indef.
Wilkes Players—Salt Lake City, U., indef.

BANDS AND ORCHESTRAS.

German Marine Band—Zoo, Cincinnati, 11-16.

COMPANIES IN TABLOID PLAYS.

American Girl Co. (H. D. Zarrow, mgr.)—Petersburg, Va., 11-16, Newport News 18-23.
Bernard's, Al. & Gertrude, Girls and Boys From Dixie (Al. Bernard, mgr.)—Birmingham, Ala., indef.
Enterprise Stock (Norman Hilyard, mgr.)—Chicago, 10, indef.
Enterprise Stock, No. 2 Co. (Norman Hilyard, mgr.)—Chicago, 18, indef.
Ideal M. C. Co. (J. F. Stewart, mgr.)—Hopekell, Va., 11-16.
Little Bluebird Co., Zarrow's (Jack Fuquay, mgr.)—Newport News, Va., 11-16, Rocky Mount, N. C., 18-23.
Submarine Girls (Mesereau Bros., mgrs.)—Bartlesville, Okla., 11-16, Pawhuska 18-23.

CARNIVALS.

Barkoot Shows—Peoria, Ill., 11-16, Danville 18-23.
Baldwin United Shows—Hanover, Pa., 11-16.
Crescent Amuse. Co. (Chas. Blackwell, mgr.)—Cattlettsburg, Ky., 11-16.
Central State Shows (J. T. Pinfold, mgr.)—Sweetwater, Tenn., 11-16.
Campbell, W. H., United Shows—Portage, Wis., 11-16, Chicago 20-23.
Evans, Ed. A., Greater Shows—Sterling, Ill., 11-16.
Great American Shows (J. F. Murphy, mgr.)—Wilmington, Del., 11-16, Wilson, N. C., 18-23.
Great Eastern Shows (L. H. Kinsel, mgr.)—Goshen, Conn., 11-13, Norfolk 14-16.
Greater Sheesley Shows—Elizabeth, N. J., 11-16, Hoboken 18-23.
Great Alamo Shows (C. A. Wortham, mgr.)—Paris, Tex., 11-16.
Great Patterson Shows—Sullivan, Ill., 11-16, Springfield 18-23.
International Shows—Lake Girardeau, Mo., 11-16.
Jones, Johnny J., Shows—Topeka, Kan., 11-16.
Krause Greater Shows (Bert Krause, mgr.)—Reading, Pa., 11-16.
Leggett & Brown Shows—Centralia, Ill., 11-16.
Metropolitan Shows—Jackson, Tenn., 11-16.
Meyerhoff Shows—Titusville, Pa., 11-16.
McMahon Shows—Grand Island, Neb., 11-16.
Nigro, C. M., Shows—Oakland, Md., 11-16.
Peerless Expo. Shows (C. F. Mitchell, mgr.)—Bay City, Mich., 11-16, Gladwin 18-23.
Parker's Greatest Shows—Terre Haute, Ind., 11-16.
Reynold's, George, Shows—Petersburg, Va., 11-16.
Reiss, Nat, Shows—Augusta, Wis., 11-16.
Southern Amuse. Co. (Don C. Steenson, mgr.)—Lexington, Neb., 11-16.
World at Home Shows—London, Ont., Can., 11-16, Erie, Pa., 18-23.

CIRCUSES.

Barnes, Al. G.—Martinsville, Ind., 13, Vandalia, Ill., 14, Centralia 15, Sparta 16, Flat River, Mo., 16, Poplar Bluff, Ill., 19; Doniphan, Mo., 20, Batesville, Ark., 21, Little Rock 22, Hot Springs 23.
Barnum & Bailey's—Marysville, Cal., 13, Sacramento 14, Oakland 15, San Francisco 16-18, San Jose 19, Stockton 20, Fresno 21, Visalia 22, Bakersfield 23.
Buffalo Bill and 101 Ranch—Adrien, Mich., 13, Lima, O., 14, Celina 15, Greenville 16, Xenia 18, Chillicothe 19, Jackson 20, Portsmouth 21, Ironton 21, Huntington, W. Va., 23.
Carlisle's Frontier Wild West Show—Oak Hill, W. Va., 11-16.
Cole Bros.—Mangum, Okla., 13, Wellington, Tex., 14, Hollis, Okla., 15, Frederick 16, Eldorado 18, Snyder 19, Vernon, Tex., 20, Childress 21, Clarendon 22, Memphis 23.
Hagenbeck-Wallace—Austin, Minn., 13, Charion, Ia., 14, Nevada 15, Newton 16, Oskaloosa 18, Ottumwa 19, Osceola 20, Clarinda 21, St. Joseph, Mo., 22, Hiawatha, Kan., 23.
Ringling Bros.—Peoria, Ill., 13, Springfield 14, Alton 15, Carlinville 16, E. St. Louis 18, Decatur 19, Taylorville 20, Mattoon 21, Murphysboro 22, Marion 23.

MINSTRELS.

De Rue Bros.—Hackettstown, N. J., 13, Belvidere 14, Bangor, Pa., 15, Highbridge 16, Oyster Bay, N. Y., 18, Bayshore 19, Sayville 20, Patchogue 21, Southampton 22, E. Hampton 23.
Field's, Al. G.—Charlotte, N. C., 13, Durham 14, Raleigh 15, Greensboro 16, Lynchburg, Va., 18, Norfolk 19, 20, Petersburg 21, Richmond 22, 23.
Guy Bros. (G. R. Guy, mgr.)—Lancaster, N. H., 14, Berlin 15, Colebrook 16.
O'Brien, Neil—Springfield, O., 13, Marion 14, Lima 15, Alliance 16, Meadville, Va., 18, Greenville 19, Youngstown, O., 20, Erie, Pa., 21, Beaver Falls 22 New Castle 23.
Vogel's—Zanesville, O. 16.

MOTION PICTURE FEATURES.

"Civilization" (A. H. Woods mgr.)—Park, New York, 10, indef.
"Civilization" (A. H. Woods, mgr.)—Brighton Beach, L. I., indef.
"Civilization" (A. H. Woods, mgr.)—Niagara Falls, N. Y., 10-13, Geneva 14-16, Oswego 18-20, Syracuse 21-28.
"Civilization" (A. H. Woods, mgr.)—Shubert's, Bkln., N. Y., 11-16.
"Intolerance"—Liberty, New York, indef.
"Is Any Girl Safe?"—Maxine Elliott's, New York, indef.

MISCELLANEOUS.

Bragg & Bragg (Geo. M. Bragg, mgr.)—Hill, N. H., 11-13, Sanbornton 14-16, Tilton 18-20, Franklin 21-23.
Coyle's Royal Marine Museum (E. R. Coyle, mgr.)—Marion, Ill., 11-16.
Harry Helms—Terre Haute, Ind., 18-23.
Lucey, Thos. Elmore—St. Louis 14, Chicago 15-20.
Renfx Bros.—Albert Lea, Minn., 12-15.
Reede, F. S.—Augusta, Me., indef.
Smith, Mysterious (Albert P. Smith, mgr.)—Spearfish, S. Dak., 13, Deadwood 14, Lead 15, 16, Hot Springs 18, 19, Edgemont 20, 21, Cambria 22, 23.
Swain, W. I., Show—Hickman, Ky., 11-16.
"Silas Green" R. R. Shows (Prof. Eph Williams, mgr.)—Florence, Ala., 13, Sheffield 14, Corinth, Miss., 16.

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We beg to notify our customers and friends that owing to the conditions surrounding the paper market, which amounts almost to a famine, we have been compelled to advance our prices. Notice is hereby given that all quotations and price lists bearing date prior to Sept. 15, 1916, are null and void, and are not the prices prevailing at this time. Send for our new price list giving prices current now. Watch this paper for quotations from week to week. When paper market conditions return to normal our prices will be reduced in proportion. Please write us for quotations or anything you may need in theatrical type work.
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ACTS PLAYS, SKETCHES, WRITTEN. SCENARIOS and MSS. REWRITTEN. E. L. GAMBLE, Playwright, East Liverpool, Ohio.

(Continued from page 21.)
Mike Bernard & Tracey
Browning & Dean
"The Heart of a Man"
Will & Kemp

WINNIPEG, CAN.
Pantages'.
Periera Sextette
Happy Harry Hines
O'Neal & Walmsley & Girls
Valerie Sisters
Adonis & Dog

W. V. M. A.

ASHLAND, WIS.
Royal.
Last Half
Johnston & Arthur
Edna Dreon
Davies & Romanelli

BELOIT, WIS.
Virginia.
Harris & Nagle
Arthur La Vine & Co.
(Three to fill)

CAMP HUGHES.
J. Edmund Davis & Co.
Fiddler & Sheldon
Quaker City Quartette

CHICAGO.
American.
First Half
P. George
Knight & Carlyle
"Dog Watch"
Curzon Sisters
(To fill)
Last Half
"A Night at the Club"
Norwood & Hall
(Three to fill)

Lincoln.
First Half
"A Night at the Club"
(Four to fill)
Last Half
Pepple's Juvenile Six
Nevins & Erwood
(Three to fill)

Logan Sq.
First Half
Harris & Lyman
Six Musical Spillers
Clayton & Lennie
Cummin & Seaham
(One to fill)
Last Half
Alfred Farrell
Bowman Brothers
(Three to fill)

CHAMPAIGN, ILL.
Orpheum.
First Half
Pollard
Faber & Waters
Pisano & Bingham
Nevins & Erwood
"The Fashion Shop"
Last Half
Henry & Adelaide
Lew & Mollie Hunting
Chas. Howard & Co.
Neil McKinley
Kerville Family

DAVENPORT, IA.
Columbia.
First Half
Flo Adler & Boys
"The Cop"
John Gelger
"The Luck of a Totem"
Last Half
P. George
Mary Gray
Bruce Duffett & Co.
Knapp & Cornalla
Diaz Monks

DULUTH, MINN.
First Half
Coghlan, Avery & Otto
Van & Carrie Avery
Bert Howard
Last Half
La France & Bruce
Cæsar Rivoli
(Two to fill)

DECATUR, ILL.
Empress.
First Half
Millie Olive
Norwood & Hall
Chas. Howard & Co.
Neil McKinley
Bennett Sisters
Last Half
Balancing Stevens
Faber & Waters
Pisano & Bingham
John & Winnie Hennings
"Fashion Shop"

EVANSVILLE, IND.
New Grand.
First Half
Stone & Hughes
Bert La Mont's Cowboys
James Cullen
Kerville Family
(One to fill)
Last Half
Cavanna Duo
Flo & Ollie Walters
Morgan & Gray
Pat Barrett
"The Dog Watch"

FT. DODGE, IA.
Princess.
First Half
John T. Doyle & Co.
Kelly & Galvin
Mystic Hanson Trio
(One to fill)

GRAND FORKS, N. D.
Grand
Leever & Le Roy
William Cahill
(One to fill)

GARY.
Orpheum.
(Sept. 18)
"The Dog Watch"
Geo. & Lilly Garden
Frank Crummitt
Lawrence Crane & Co.
(One to fill)

INTERNATIONAL FALLS, MINN.
(Sept. 24)
Coghlan, Avery & Otto
Van & Carrie Avery
Bert Howard

IRONWOOD, MICH.
Temple.
Davies & Romanelli
Carroll Sisters
Johnston & Arthur
Edna Dreon
(One to fill)

LINCOLN, NEB.
Orpheum.
First Half
Daley, Rice & Rafael
"The Freshman"
Novelty Four
Adroit Bros.
(One to fill)

Lyric.
First Half
Bissett & Scott
(One to fill)
Last Half
Permaine
Victoria Four

LA CROSSE.
La Crosse.
First Half
Wm. Moslen
Margaret Iles & Co.
Fankey & McCarver
Royal Gascoignes
(One to fill)

MASON CITY, IA.
Regent.
First Half
Mispa Selbini & Co.
"Darn Good & Funny"
Marien & Martinez Randall
Wright & Davis
Prince Kar Mi
Last Half
Burns & Lynn
Robbie Gordone

MINNEAPOLIS.
Grand
Belmont's Manikins
Curtis Trio
Van Sickles & Leonard
Gaby Bros. & Clark

MILWAUKEE, WIS.
Palace.
First Half
Frances Dyer
Jack Lavier
Bob Hall
Six Serenaders
Barber & Jackson
Raskin's Russians
Last Half
Lawrence Crane & Co.
Hagar & Goodwin
Iretta
"A Fireside Reverie"
Merian's Swiss Canines
Bob Hall

MADISON, WIS.
Orpheum.
First Half
Ernie & Ernie
Primrose Four
Scotch Lads & Lassies
(Two to fill)
Last Half
Raskin's Russians
Earl & Edwards
Hal Stephens & Co.
Ray Snow
Curzon Sisters

OMAHA, NEB.
Empress.
First Half
Permaine
Swiss Song Birds
Four Statues
(One to fill)
Last Half
Marie Schoen
John T. Doyle & Co.
Bevan & Flint
Adroit Bros.

RICE LAKE, WIS.
Lyric.
Last Half
Kayner & Bosdyn
The Kilties

ROCKFORD, ILL.
New Palace.
First Half
Lawrence Crane & Co
Ralph Whitehead & Co.
Ray Snow
(Two to fill)
Last Half
"The Vanity Fair"

ROCHESTER, MINN.
Metropolitan.
Last Half
Wm. Molsen
Margaret Iles & Co.
Pankey & McCarver
Royal Gascoignes
(To fill)

ST. PAUL, MINN.
First Half
La France
Cæsar Rivoli
(To fill)
Last Half
Willison & Sherwood
Mystic Hanson Trio
Kelly & Galvin
Stickney's Circus

SUPERIOR, WIS.
People's.
First Half
Gordon & Early
Allie Leslie Hasson
(One to fill)
Last Half
Poshay & White
Carroll Sisters
Australian Waiters

SO. BEND, IND.
Orpheum.
First Half
"Fraternity Boys & Girls"
Last Half
Lua & Analeka
Frances Dyer
Harrison Brockbank & Co.
(Two to fill)

SIOUX FALLS, S. D.
Orpheum.
First Half
Bevan & Flint
(Three to fill)
Last Half
Wright & Davis
The Martinez Duo
Wroth & Roberts
Prelle's Circus

SIOUX CITY, IA.
Orpheum.
First Half
Musical Geralds
"What Happened to Ruth"
Victoria Four
Five Florimonds
(One to fill)
Last Half
Misses Nelson
Bert Fitzgibbon
Chas. Mason & Co.
(Two to fill)

TERRE HAUTE.
New Hippodrome.
First Half
Cavanna Duo
Flo & Ollie Walters
Morgan & Gray
Pat Barrett
Geo. Lovett & Co.
Last Half
Stone & Hughes
James Cullen
Geo. Lovett & Co.
(Two to fill)

VIRGINIA, MINN.
Royal.
First Half
Poshay & White
Australian Waiters
Last Half
Allie Leslie Hasson
Gordon & Early

WATERTOWN, S. D.
Metropolitan.
First Half
Wroth & Roberts
Prelle's Circus
Last Half
Wilson & Snyder
The Novelty Trio

WATERLOO, IA.
Majestic.
First Half
"Six Little Wives"
Last Half
La Vine & Inman
"Darn, Good & Funny"
Ralph Whitehead & Co.
John Gelger
"The Luck of a Totem"

WASHBURN, WIS.
Temple.
(Sept. 21)
Johnston & Arthur
Edna Dreon
Davies & Romanelli

WINNIPEG, CAN.
Musical Storys
Mimic Four
Fairman & Furman
Ethel May & Co.

LOEW CIRCUIT

NEW YORK CITY.
American.
First Half
Dena Cooper & Co.
Earl & Sunshine
Phillipi Four
Dave Thursby
Kinkaid Kilties
Fields & Halliday
Wolgas & Girlie
Last Half
Lovel & Lovel
Three Emersons
Tabor & Green
Franconi Opera Co.
Hess & Hyde
"The Pardon"
Tom Mahoney
Jack & Josie Gibson

Boulevard.
First Half
McDermott & Wallace
Susanna Roccamora
Gordon Eldred & Co.
Meehan & Pond
The Gleasons
Last Half
Ward & Wilson
Largay & Snee
Louise Kent & Co.
Kammerer & Howland
Three Lyres

Avenue B.
First Half
Bogart & Nichols
Beatrice Lambert
Ethel Mae Hall & Co.
Arthur Lipson
Dunbar, Banvard & Dunbar
Last Half
Roy La Pearl
"Be Game"
Nat & Fay Franklin
Tyro Trio

Delancey Street.
First Half
Ellis & Moore
Gray & Graham
Edah Eldridge Trio
"Ward 22"
George Armstrong
Ada & Co.
Last Half
Five Musical Hodges
Brown & Jackson
Burns & Kissen
Fred Thomas & Co.
Wolgas & Girlie

Greeley Square.
First Half
Ward & Wilson
Five Lyceum Girls
Jim Reynolds
Jessie Mae Hall & Co.
Brown Comedy Four
Jack & Josie Gibson
Last Half
Gray & Graham
Norton & Noble
Dena Cooper & Co.
Empire Comedy Four
The Gleasons

Lincoln Square.
First Half
Dale & Boyle
Gray & Granville
Juliet Wood & Co.
Louise Kent & Co.
Empire Comedy Four
Bell & Caron
Last Half
Holden & Graham
Mills & Lockwood
Thornton & Corlew
Ethel Mae Hall & Co.
Frank Terry
Five Lyceum Girls

National.
First Half
Farrell & Farrell
Thornton & Corlew
Archer & Belford
Tom Mahoney
Two Ellisons
Last Half
Jewett & Rose
Sullivan & Meyers
"Straightened Out"
Marie Russell
Phillipi Four

Orpheum.
First Half
Jewett & Rose
Lovel & Lovel
Sommers & Moore
Franconi Opera Co.
Fred C. Thomas & Co.
Three Emersons
El Cleve
Last Half
Jack Symonds
Dale & Boyle
"California Orange Packers"
Earl & Sunshine
Brown Comedy Four
Kinkaid Kilties

Seventh Avenue.
First Half
Standard Bros.
Burns & Kesson
Hess & Hyde
Robt. O'Connor & Co.
Marie Russell
Five Musical Hodges
Last Half
Gray & Granville
Juliet Wood & Co.
Ed. Clark & Roses
George Armstrong
Diana's Models

Bijou (Bkln.)
First Half
Amoros & Mulvey
Jack Symonds
"The Pardon"
Brown & Jackson
Old Soldier Fiddlers
Last Half
Archer & Belford
Nora Allen
Lew Welsh & Co.
El Cleve
Standard Bros.

De Kalb (Bkln.)
First Half
Warner & Corbett
Mills & Lockwood
McGowan & Gordon
Chisholm & Breen
Frank Terry
Diana's Models
Last Half
Amoros & Mulvey
Meehan & Pond
Susanna Roccamora
"Ward 22"
Willie Smith
Evelyn & Dolly

Fulton (Bkln.)
First Half
Marshall & Welton
Willie Smith
"Straightened Out"
Three Lyres
Birdie & Eddie Conrad
Last Half
Johnson & Wells
Dave Thursby
Edah Eldridge Trio
Robt. O'Connor & Co.
Fields & Halliday
Bell & Caron

Warwick (Bkln.)
First Half
Roy La Pearl
Nat & Fay Franklin
Paul Casiverse Co.
Last Half
Beatrice Lambert
Bogart & Nichols
Arthur Lipson
Dunbar, Banvord & Dunbar

Palace (Bkln.)
First Half
Johnson & Wells
Kammerer & Howland
Lew Welsh & Co.
Arthur Geary
"California Orange Packers"
Last Half
McDermott & Wallace
Corcoran & Mack
Chisholm & Breen
Jim Reynolds
Ada & Co.

BALTIMORE, MD.
Hippodrome.
Fraser, Bunce & Woods
"Never Again"
Bessie Leonard
Lamberti

BOSTON.
Orpheum.
First Half
Montrose & Sardell
Forrest City Trio
"At Home"
Curry & Graham
Daniels & Conrad
Last Half
Lew Hoffman
Kaufman & Lillian
Kingsbury & Morrison
Mabel Best
"School Days"
Frazini
Three Daring Sisters

St. James.
First Half
Kaufman & Lillian
Kingsbury & Morrison
Frazini
Rinsto
Last Half
"At Home"
John O'Malley

FALL RIVER.
Bijou.
First Half
Lew Hoffman
Holmes & Holliston
Mabel Best
"School Days"
Last Half
Montrose & Sardell
Folsom & Brown
"Her Honor, the Mayor"
Chinese Musical Entertainers

NEWARK, N. J.
Majestic.
First Half
Holden & Graham
Nora Allen
Ed Clark & Roses
Delmore & Moore
Corcoran & Mack
Evelyn & Dolly
Last Half
Farrell & Farrell
Allen & Moore
Old Soldier Fiddlers
Birdie & Eddie Conrad

PROVIDENCE.
Emery
First Half
Folsom & Brown
Three Daring Sisters
"Her Honor, the Mayor"
John O'Malley
Chinese Musical Entertainers
Last Half
Forrest City Trio
Holmes & Holliston
Curry & Graham
Daniels & Conrad

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BIG BURLESQUE REVIEW

SAN FRANCISCO.

COLUMBIA.—Fifth and last week of "Come Out of the Kitchen," with Ruth Chatterton, Bruce McRae and the Henry Miller Players, began Sept. 11.

CORT.—Dark.

ALCAZAR.—"A Pair of Sixes," with Eva Lang, John Halliday and the stock company, 11-16.

ORPHEUM.—Bill 10-16: Mrs. Langtry and company, Alan Brooks, Al. and Fannie Steadman, Willard, Paul Gordon and Ann Rica, Dunbar's Old Time Darkies, Ad. Lydell and Bob Higgins, the Sharrocks, and Orpheum motion pictures.

EMPRESS.—Bill 10-16: Gartelle Bros., Kennedy and Kramer, Duncan and Holt, Howard Chase company, Jule and Francis, Otto Odion company, Davis and Elmore, and Cinemagraphs.

PANTAGES'.—Bill 10-16: Van Cello, "Divorce Question," Brooks and Bowen, Kirksmith Sisters, Black and White, and moving pictures.

BARNUM & BAILEY'S CIRCUS Sept. 16-18.

Oakland, Cal.—Macdonough (F. A. Geisa, mgr.) owing to the capacity business done by Sid Grauman's Musical Co., in "A Night at the San Francisco World's Fair," the engagement which was booked for one week was extended another week, Sept. 3-10. "Canary Cottage" began a week's engagement 11.

ORPHEUM (Geo. Ebey, mgr.)—Bill 10-16: The Orpheum Players present the comedy, "Some Baby," and the following vaudeville acts: Clarence Oliver and Georgie Olp, Princess Kalama and William Kao, Ralph Lohse and Nana Sterling, Chas. King and Elizabeth Brice, and Paramount picture features.

PANTAGES' (H. E. Cornell, mgr.)—Bill 10-16: "Brides of the Desert," Cameron and O'Connor, Ed. Blondell and company, Greene and Parker, Lamar and his talking dog, Queen: Models De Luxe, Alexander, and the first episode, "The Yellow Menace."

HIPPODROME (J. W. Jakson, mgr.)—Bill Sept. 10-16: Five vaudeville acts and feature films.

IDORA PARK (B. L. York, mgr.)—Foreman's Band and the inland salt water pool and diving girls the principal features, which draw thousands of patrons daily.

ST. LOUIS.

PARK (J. H. Tillman, mgr.)—"Old Town Follies" is the attraction Sept. 10-16.

AMERICAN.—"The Little Lady from Lonesome Town" 10-16.

GAIETY (Donn W. Stuart, mgr.)—Sam Howe, comedian, comes in a new offering 10-16.

PLAYERS.—"Wildfire" 10-16.

STANDARD (L. Reichenbach, mgr.)—Blutch Cooper will present his Beauty, Youth and Folly company 10-16.

COLUMBIA.—Bill week of 10 "Overtones" will be the headliner: "The Dancing Girl of Delhi," Josie Heather, Elsie Pilcer and Dudley Douglas, Caits Brothers, Bee Ho Gray and Ada Somerville, Wallace Gavin, Ruby Cavelle and company, and Orpheum Travel Weekly.

SHENANDOAH.—Bill 10-16: Delphine and Delmora, Norton and Allen, Tozart, the Whott Four, the Sully Family, Travel Weekly and comedy films.

GRAND OPERA HOUSE.—Bill 10-16: Kluting's animals, "Merry Married Men," Von Hampton and Shriner, Kelly and Pollock, the Three Melvins, the Barry Girls, P. George, Knight and Moore, Gedmin and company, animated and comedy pictures.

San Antonio, Tex.—Majestic (Edward Raymond, mgr.) opened Aug. 28. A new plan for the house was instituted. The first two nights, Monday and Tuesday, are devoted to popular moving pictured films without vaudeville, at popular admission prices. The vaudeville begins every Wednesday night of the week and continues until Sunday night.

GRAND OPERA HOUSE (Sid H. Weis, mgr.)—The Emma Bunting Stock Co.

DON TON PARK.—The Albert Taylor Stock Co., in popular stock company plays.

THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.

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These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

DO YOU EAT RAW MEAT SAUSAGES?

I recently had the opportunity to spend some little time with a highly intellectual gentleman, and we lunched together quite frequently. I enjoyed his company, for he was a brilliant man of an inspiring personality. It struck me peculiarly to observe the fondness for raw meats my friend displayed. It was either a "cannibal sandwich" (splendid name for it) or some similar raw meat dish he invariably would ask for. When questioned about this peculiar partiality for uncooked meat, he would explain that nothing tickled his palate better, nor did anything else he knew of do greater justice to his gastronomic functions than raw meat in one form or another.

I know of quite a few individuals who display great partiality to unprepared meat.

This is certainly very bad, and often a dangerous habit to acquire. My friend and I discussed the matter frequently, and I believe I was successful in "converting" him. At least he promised that he would curb his desire for "cannibal sandwiches."

The habit of eating raw sausages is very prevalent here as well as abroad.

A dreaded disease, you may or may not have heard of, is trichinosis. This is an affection that, if contracted, usually leads to death after torturing its victim for a longer or shorter period. The trichina (the parasite that is responsible for the disease) gets into your stomach through eating raw meats, and is then deposited in various parts of the body ,there to live, thrive and destroy. Most of these cases are not recognized during life, because it is extremely difficult to make a diagnosis, and the sufferers are usually treated for muscular rheumatism or something else until after succumbing, when the post mortem examination tells the tale.

It is remarkable how the embryo of the trichina will, when ingested, lodge in the small intestine and thence migrate through various portions of the body, finally locating in the muscles of the body. Pork is a splendid habitat for the trichina. The Jews have been forbidden to eat pork, by Moses, as a result of the numerous cases of trichinosis that resulted from the practice. Germans are great sufferers from trichinosis because of their great fondness for raw ham and a variety of sausages.

A student at the University of Chicago, a certain Mr. Carey, has made a bacterial study of market sausage. He found that fifteen grains of fresh home-made sausage only contained 650 bacteria. The eating of such sausage is safe. A like quantity of some market sausage contained as high as 200,000,000 bacteria.

This counting is accomplished by very delicate microscopic appliances that enable counts to be made with great accuracy. According to Mr. Carey the number of germs contained in foreign sausages was by far greater than in domestic products.

As stated before, it is difficult to tell when a person is afflicted with trichinosis. The symptoms vary with the number of parasites that have been eaten. If only a few are ingested, the embryos are not reproduced in sufficient number to give rise to any symptoms. Usually, however, they are fairly marked and embrace a stage of stomach and intestinal irritation followed by systemic infection. There may be nausea, vomiting, abdominal distress and diarrhoea. General malaise, with prostration and pains in the bones and muscles may occur. The invasion of the disease usually takes place in from a week to ten days, or even fourteen days. The fever is high—103 to 104 degrees. As soon as the larvae reach the muscles, the patients complain of muscular pains, which are increased on pressure or by active or passive movements. There are many other symptoms which need not be gone into here.

The outlook in a case of trichinosis depends upon the number of larvae which have been swallowed, and the subsequent development of the number of parasites. In the milder infections recovery results within a fortnight. It is asserted that if the intestinal symptoms are marked, the outlook for the patient is by far better than if they are mild. In some instances the trouble may hang on for months and months.

Mr. Carey's experiments have shown that cooking killed the germs in sausages. Frying in lard after simmering in water, frying in lard over asbestos or over wire gauze, boiling in water, are all efficacious in ridding the meat of bacterial infection. However, time is the most important element. A short time exposure to heat will only partially or not at all accomplish the object sought. Cooking must be thorough. Boiling must be kept up for at least twenty minutes; frying for more than ten minutes.

There is a popular notion that the casings of sausages are the part that is harmful. This is not so. The infection is within the meat and not the casings.

The prevention of this horrible disease lies with us, and if proper precautions are taken there should be no fear of trichinosis. Careful feeding of swine upon grain instead of offal is the first preventative measure. Extremely thorough cooking of all swine flesh is essential. A temperature of 140 degrees F. is fatal to the embryos of the trichina. Smoking and pickling are also preventative.

Thompson comments: "The presence of the parasites in countless numbers in the flesh of the hog may give rise to no symptoms of any kind in the animal, and it is this fact which makes the eating of raw ham, pork and sausages particularly dangerous unless the meat of the animals killed has been subjected to a searching microscopic examination. *It is the safest rule never to eat such meats.*"

When on the road the hungry artist, in order to make a matinee, a train or an important rehearsal, is inclined to become negligent and grasp a luncheon here and there, it is wise for him to think twice and carefully avoid uncooked meats, sausages and similar foods.

There is danger lurking in such pabulum; not only trichinosis, but the various ptomaine poisoning often results from such food. I like my "Kalten Aufschnitt," but whenever I think of indulging I promptly change my mind.

ANSWERS TO CORRESPONDENTS.

LOW BLOOD PRESSURE.

MRS. L. M. N., New York, writes:

MY DEAR DOCTOR: I am a member of the profession. I am thirty-three years of age and in excellent health except for a low blood pressure which my doctor tells me about. I am worried about this and want to know if it is serious, or whether it may become serious, if the low blood pressure persists. Any information you may give me on the subject through THE NEW YORK CLIPPER, our paper, will be appreciated.

REPLY.

Do not worry. Low pressure in an otherwise healthy person means absolutely nothing serious. Discard the thought from your mind and do not entertain morbid fears, which in this case are groundless.

STRICTURE OF THE FOOD PIPE.

MRS. B. McD., Minneapolis, Minn., writes:

DEAR DR. THOREK: My husband is an acrobat and has been on the stage since early childhood. He began to suffer from difficulty in swallowing two years ago, and I had him to a number of specialists, who, after probing and examining him thoroughly, diagnosed stricture of the food pipe. We are readers and admirers of your articles in THE CLIPPER, and would like to hear a few words on this disease. Can my husband be cured? If so, by what method? With best wishes, etc.

REPLY.

The situation revolves around the fact whether or not the stricture is due to malignancy or not. If yes, the outlook is not so brilliant; if no, a great deal may be accomplished by persistent treatment. In the latter instance gradual dilatation with bougies is the recognized method of treatment. After the first treatments your husband may be instructed by his physician to pass instrument himself. If there is no loss of flesh or weakness, and if your husband acquires the dexterity of manipulating the bougie, he can continue at his work without much trouble.

OPIUM HABIT.

INCOGNITO, Washington, D. C., writes:

MY DEAR DOCTOR: Can the opium habit be cured? Will treatment at home do, or is a sanitarium absolutely indispensable? Is there hope in these cases? Will appreciate your reply through THE CLIPPER.

REPLY.

The habit may be cured successfully. This depends on the general condition of the patient, the type of treatment and the length of time the patient has been addicted to the habit and how much of the drug he consumes per diem. Home treatment in these cases is valueless. The patient must be confined to a first class and scientifically conducted institution.

PALPITATION OF THE HEART.

MISS C. H., Cincinnati, O., writes:

DEAR DOCTOR: I am in the movies and am twenty-three years of age. I am also a constant reader of THE CLIPPER. For the past two months I developed palpitation of the heart. This is especially marked when I get excited or frightened. I smoke, and drink considerable quantities of coffee. I am beginning to get worried about this and want you to please tell me what you would advise me to do. I will be looking for an early reply through THE CLIPPER.

REPLY.

Have your heart examined by a competent physician. I am sure nothing organic will be found. I believe your troubles to be purely functional. A moderation in your habits will do you a great deal of good, generally speaking. Write me again what diagnosis your doctor made and I will be pleased to advise you further.

RE-FRACTURE OF LEG.

MR. J. C. C., Newark, N. J., writes:

DEAR DOCTOR: I am a "trouper," and about eight months ago I fell from a horse and broke my right leg (both bones). I was treated or mistreated, I really don't know which, by a fellow who I am told permitted my leg to get considerably shorter. I must have uniform legs if I expect to make a living as I have before. X-ray pictures were taken by my present doctor, who tells me that the leg will have to be broken purposely to re-set it right and to cure it in that way. I don't like the idea very much, but will do as you advise me to in THE OLD RELIABLE. Thanks.

REPLY.

Often, if the displacement of the broken fragments is marked, like in a case of yours it becomes necessary to do just as your last physician advised. The bones should be refractured, the patient being asleep, of course; they should then be reset properly and immobilized in a desired position. Frequently brilliant results are obtained by resorting to these measures. In a case like yours it becomes imperative to do that. I believe, as you say, the shortening will interfere with your business. Good luck to you.

UTERINE POLYP.

MRS. P. S. W., Milwaukee, Wis., writes:

DEAR DOCTOR THOREK: I am suffering from a uterine polyp. I am a performer, and have read with great interest your articles in THE CLIPPER. What I wish to know is whether an operation to remove such a growth will be serious and how long it would be necessary to be confined in a hospital. Would an incision be necessary? Many thanks for an early reply.

REPLY.

Removal of uterine polypi in experienced hands is quite a simple procedure. Do not be alarmed about the trouble. A few days in the hospital in an ordinary case is quite sufficient. There is no incision necessary.

UMBILICAL HERNIA.

MR. D. P. S., Detroit, Mich., writes:

MY DEAR DOCTOR: My boy is two years old. My wife and I are in the "show business," and a physician whom we consulted discovered that our boy has a protrusion from the navel, and advised us that it is a hernia of the navel. He has advised an operation. We would like to have your opinion whether the thing can be cured without the use of a knife. Many thanks for the information.

REPLY.

In young children the application of a properly fitted appliance, worn for some time, will frequently result in a cure. Take a quarter silver dollar—sew it between two layers of flannel—make a bandage of it in such a manner that the quarter exerts pressure on the hernia. Often good results are obtained from this method if persisted in diligently.

ARE THEY VARICOSE VEINS?

MISS V. LeM., Muskegon, Mich., writes:

DEAR DOCTOR: I am a vaudeville performer, and take the privilege of addressing you. I went in bathing the other day and a friend of mine observed smooth bluish streaks on my thighs. She told me they were varicose veins. They look as if someone had pencilled them on my limbs. I would like to know whether they are really such veins and what you would suggest for me to do with them.

REPLY.

Do not be alarmed. You have NO varicose veins. In varicosities the veins are distended, tortuous and large, often becoming very prominent. Bluish streaks on the limbs, such as you describe, mean nothing. They are seen on many individuals—but they are not varicose veins. Ask your friend to make sure she knows what she is talking about before diagnosing cases.

THYROID TABLETS.

MRS. K. C., St. Louis, Mo., writes:

DEAR DOCTOR: I have been taking thyroid tablets to reduce my weight. I have used them now for about four weeks. I am weak and nervous. The tablets were highly recommended to me by a friend, and I would like to have you advise me, through THE CLIPPER, whether I should continue their use.

REPLY.

Discontinue the tablets at once. They are highly injurious if used promiscuously and without the proper supervision by a competent physician. Your nervousness and weakness is, in all probability, due to the use of the tablets. If you want to reduce, go about it in a different manner, without taking chances to injure yourself.

LEO P. S.—Since the war the import of that product has not been received in this country. Substitution is practiced by the unscrupulous. Do not throw your money away. There are, however, methods of treatment other than that to which you refer, and they are very effective. DORCHESTER—Yes. L. B. V.—About one drachm for one dose for men, and about three-fourths or one-half drachm for women; children in proportion. MOTHER, St. Paul—Yes, you should have weaned him a month ago. You are harming yourself without benefiting the baby.

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STYLE—Dialogue, broken by song and dance.
TIME—Fourteen minutes.
SETTING—Special back drop.
PERSONS—Two.
WARDROBE—Evening clothes.
DIALOGUE—Clever.
CONSTRUCTION—Good.
ACTION—Swift.
COMEDY—Good.
ESTIMATED VALUE—A good drawing card.

REMARKS.

The idea of a barber masquerading as a baron contains nothing particularly new, but, when the barber-baron is played by Sam Bernard Jr. and is relentlessly pursued by a title-seeking woman, as portrayed by Grace Leigh, in their new act, the combination forms an entertainment which remains on the stage just long enough to satisfy, yet not tire, an audience.

Through a door leading from the Green Bottle Inn, the fake baron and his fair companion come on stage, after he has drawn, with the aid of some choice vintage, a fanciful picture of all the pleasures his wealth and position will heap upon the woman who becomes his wife.

Miss Leigh makes a beautiful adventuress, uses all the arts of her sex to ingratiate herself into the favor of the razor wielder whom she believes will make her a baroness. Her efforts to accomplish this end serve for a clever exchange of wits, in which Bernard proves immensely funny.

Finally, the duplicity of the baron is exposed, and Miss Leigh is afforded an opportunity for a display of her ability to handle tragic lines, which she does with credit.

A graceful dance follows, and the act ends with a bit of song that adds a needed bit of variety to an otherwise pleasing performance.

HOWARD AND CLARK.

THEATRE—Proctor's Fifth Avenue.
STYLE—Songs and dances.
TIME—Sixteen minutes.
STAGE SETTING—Parlor.
PERSONS—Two.
COMEDY—Enough.
ESTIMATED VALUE—Will draw on any bill.

REMARKS.

Joe Howard's ability to please an audience has been known for some ime, for the author of "I Wonder Who's Kissing Her Now," seems to hold a warm spot in the hearts of vaudeville patrons. Therefore, when it is stated that he has lost none of his pleasing qualities in his latest act, friends of the composer know well what to expect.

And his new partner, Ethel Clark, is equal to the best traditions of the Howard act, for she is not only pretty, as all of his partners have been, but is also the possessor of marked personality, a quality not always so prominent heretofore.

Opening with Howard at the piano, Miss Clarke comes on and sings a selection from "The Only Girl," which is followed by an exchange of dialogue in which her piquant personality asserts itself and wins friends by the score.

With a wealth of new gowns she then comes forward, under a spotlight, to illustrate, in dances, Howard's rend'tion of his old time successes, which always warm the heart of vaudeville devotees.

The act is, like Howard's former acts, one that can fill well a hole on any bill.

KEITH'S PLAYERS CLOSE.

PORTLAND, Me., Sept. 11.—The Keith Stock Co., after a successful season at Keith's, closed Sept. 9, with "The Trail of the Lonesome Pine."

FRANK McINTYRE, who was operated on for necrosis of the bone in his dressing room after the performance Saturday night, Sept. 9, came back smiling Sept. 11, not missing a performance of "Fast and Grow Fat," at the Globe.

THE LADIES ORCHESTRA which has been filling an engagement at the Opera House, St. John, Can., for the past four months, closed their engagement Sept. 2, and returned to their homes in Boston.

MANAGER GEORGE F. FISH, of the Empress, Cincinnati returned to that city this week from Ocean City, to prepare for the opening of the season.

ORPHEUM PLAYERS RE-OPEN.

READING, Pa., Sept. 11.—The new Orpheum Players, at the Orpheum, will re-open their season Sept. 19, with "A Pair of Sixes" as the initial attraction.

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Well, it is evident "Old Sol" has had his setback, for delightful weather now reigns, and the local managers are all pleased as the box office shows a change for the better.

BELASCO (L. Stoddard Taylor, mgr.)—"Ramona" will continue week of Sept. 11. Oliver Morosco presents "Up Stairs and Down" week 18.

NATIONAL (Wm. H. Rapley, mgr.)—The season at this house will open 25, with the Aborn Opera Company.

POLI'S (Fred G. Berger, mgr.)—"The Man She Loved" 11. "Little Peggy O'Moore" next.

CASINO (Murray Herman, mgr.)—"The Prince Chap," Charlie Chaplin, in "The Count," first half, Anita Stewart, in "The Combat," last half week of 11. "The Fall of a Nation" will begin a limited engagement 18.

COSMOS (A. Julian Brylawski, mgr.)—Bill week of 11: "The Fun Fiends," the Carlton Players, Percy Pollock, Charles Lawlor and Daughters, Mabel and Alice; the Gasch Sisters, Joyce, Mack and Senna, Dave Kindler, Maidie De Long, the Dancing Bugs, Gulran and Newell, Selig Tribune and Pathe Animated Weeklies, cartoon and comedy photoplays.

GAYETY (Harry O. Jarboe, mgr.)—The new Bon Tons, with Leo Hoyt, Lester Allen, Babe Latour and a Bon Ton chorus week 11. Ben Welch and Big Show next.

KEITH'S (Roland S. Robbins, mgr.)—Attractions 11 and week: The Meistersingers, La Argentina, Stanley James and company, Francis Dooley and Corinne Sales, Stanley and Norton, George Rosener, Julia Curtis, Frank La Dent, and the Pathe News Pictorial.

LOEW'S COLUMBIA.—Louise Huff, in "The Reward of Patience," with added attraction, Charlie Chaplin, in "The Count," first half, and Edna Goodrich, in "The House of Lies," last half week of 11.

LYCEUM (Joe Turner, mgr.)—The Garden Girls week 11, Uncle Sam's Belles next.

New Orleans, La.—Crescent (T. C. Campbell, mgr.) the staff for the season is made up of T. C. Campbell, manager; Abe Seligman, treasurer; Nick Smith, assistant treasurer; R. D. Toups, secretary; Rudolph Rameli, press representative; Edward Denecamp, superintendent of building; Albert Kirst, leader; Jno. Garvey, advertising agent; M. Dempsey, assistant; W. Vail, stage carpenter; C. Doisseau, electrician, and N. Tarleton, property man. The bill for Sept. 10 is "The Girl Without a Chance," with "While the City Sleeps" to follow.

ORPHEUM (C. E. Bray, mgr.)—Bill 11-16: Phyllis-Neilson Terry, Derkin's animals, George Rolland and company, Jan Rubini, Natalie and Ferrari, Diane D'Aubrey, and Rice, Elmer and Tom.

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CINCINNATI.

With the closing of Chester Park and Coney Island, Sept. 10, only one Summer resort remains open. The Zoo will wind up its season a week later.

B. F. KEITH'S (Ned Hastings, mgr.)—The Summer season of vaudeville closed 10. The theatre will be closed for a week, when the Winter season will open.

Zoo (W. P. Whitlock, mgr.)—The German Marine Band holds over week 10. The musical season closes 17.

PEOPLE'S (Billy Hexter, mgr.)—The Joy Riders 10-16. Cool weather the greater part of last week helped the box office receipts.

OLYMPIC (H. H. Hedges, mgr.)—"Up and Down Town" is featured, with Charles Waldron's Bostonians, 10-16.

Baltimore, Md.—Ford's (Chas. E. Ford, mgr.) "King, Queen, Jack" Sept. 11-16. "Yankee Doodle Dick" 18-23.

AUDITORIUM.—Eugenie Blair, in "The Eternal Magdalene," 11-16. "For the Man She Loved" 18-23.

PALACE (Wm. Ballauf, mgr.)—Ben Welch 11-16, Puss Puss 18-23.

GAYETY (J. C. Southerland, mgr.)—Tango Queens 11-16, the Record Breakers 18-23.

MARYLAND (Fred C. Shamberger, mgr.)—Bill 11-16: Abington and Marbury, Ames and Winthrop, Leo Beers, Shannon and Annis, Mayo and Tally, Paul Gordon, Shoen and Mayne, Roberto and Vevera, and the Cansinos.

GARDEN (Geo. Schneider, mgr.)—Bill 11-16: "Romance of the Underworld," Billy Kenny, Two Howards, Gene Ward Duo, Knight and Satelle, the Musical Clovers, and Lucky and Yost.

HIPPODROME (Harry Wood, mgr.)—Bill 11-16: Gordon Eldrid and company, McGinnis Bros., Sullivan and Myers, the Conrads, Barnes and Robinson, Dunbar and Bannard and David Francis.

Hartford, Conn.—Parsons' (H. C. Parsons, mgr.) the opening of the Winter season occurred Sept. 11, with "The Only Girl." "Where Are My Children?" (photoplay) week of 18.

GRAND (Daniel Scullen, mgr.)—The Twentieth Century Maids, featuring Jim Barton, week of 11.

PALACE (William D. Ascough, mgr.)—Bill 11-13: Will Oakland and company, Olga Cook, Belle Mayo Trio, Waters and Morris, Weston and Clare, and Fox pictures.

POLI'S (A. J. Vanni, mgr.)—Bill 11-13: Tom Brown's Princeton Five, Jarvis and Harrison, Mae Longworth, Nevins and Gordon, Regal and Bender, and Peter and his Pals.

HARTFORD (H. H. Jennings, mgr.)—Cecil Spooner and her stock players, in "The Fortunes of Betty," week of 11.

STRAND (W. A. True, mgr.)—"Pillars of Society," "The Badge of Courage" and "Her Fighting Spirit," featuring Billie Burke, constitute the photoplay program the current week.

New Haven, Conn.—Shubert (E. D. Eldridge, mgr.) William Collier, in "Nothing But the Truth," Sept. 12. "Common Clay" 14-16, "The Blue Envelope" 18-20.

HYPERION (Henry P. Menger, mgr.)—The Hyperion Players present "A Full House" week of 11.

POLI'S (Oliver C. Edwardy, mgr.)—Bill 11-13: The Dreamers, Sinfer Rah and company, Kimball and Kenneth, Johnson Burt and company, Doris Lester Trio, and Claude Sauer. Bill 14-16: William Oakland and company, Quigley and Fitzgerald, Lockhart Brothers, John Neff and company, Grace Bland and Carter De Haven.

Portland, Me.—Jefferson (James W. Greely, mgr.) bill Sept. 11-13: Zebb Zarrow Troupe, Lyrica, Foley and O'Neil, and George C. Davis. For 14-16: The Three Vagrants, Aleece Corletto, La Bruns and Lee, Taylor Sisters.

KEITH'S (Clifford S. Hamilton, mgr.)—The Keith Stock Co. closed 9. The photoplay, "Where Are My Children?" week of 11. The season of Fall and Winter vaudeville opens at an early date.

NEW PORTLAND (Herbert W. Hutchinson, mgr.)—Vaudeville and motion pictures are to continue under the new management. Offering 11-13: Knightly Brothers, the Southern Trio, O'Rourke and Atkinson, Wise and Gardner, Francesca Redding and company.

GREELY'S (C. W. MacKinnon, mgr.)—Thomas Musical Revue company present "Casey's Troubles" and "Cohen's Rackets" 11-16, with motion pictures.

Grand Rapids, Mich.—Powers' (Harry G. Sommers & Co., mgrs.) Hyams and McIntyre, in "My Home Town Girl," week of Sept. 18.

EMPRESS (Harry A. Moler, mgr.)—Week of 11: Cycling McNutts, Demarest and Collette, Lloyd and Britt, Primrose Four, Elsa Ryan and company, Dewitt Young and Sister, and Willie Zimmmerman.

ORPHEUM (Harvey Arlington, mgr.)—Week of 11: The Buckleys, Callaghan and Callaghan, Hicks and Seymour, the Marendas, Physico and company, Shannon and Troise, Webb and Ingalls, and Webb and Thompson.

MAJESTIC GARDENS (Gilligham & Smith, Ent.)—Feature photoplay, Frank Keenan, in "The Phantom."

BUFFALO BILL and 101 RANCH SHOWS 11.

Battle Creek, Mich.—Post (George Black, mgr.) "The Girl Without a Chance" Sept. 10. "The Girl of the Whispering Pines" 13, "Ramona" (pictures) 17-20, "Fair and Warmer" 22, will be the real opening of the season of 1916-1917.

BIJOU (Ernest Latimore, mgr.)—Bill 10-13: Hanlon and Clifton, Moriarty Sisters, Johnson, Fisher and company, Monarch Comedy Four, and Electrical Venus. "The Naughty Princess," tabloid musical comedy, 14-16

Reading, Pa.—Orpheum, the New Orpheum Players will re-open week of Sept. 19, in "A Pair of Sixes."

HIPPODROME (Geo. W. Carr, mgr.)—Keith split week vaudeville.

ACADEMY OF MUSIC (Phil Levy, mgr.)—"Fair and Warmer" 14, 15, the Record Breakers 16.

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MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

LEE OCHS MAKES CAUSTIC COMMENT ON NEWLY FORMED EXCHANGE MGRS. ASSN.

NAT'L PRES. M. P. EXHIBITORS' LEAGUE QUESTIONS MOTIVES OF RECENT ALLIANCE.

Lee Ochs, president of the M. P. Exhibitors' League of America, is all wrought up apparently over the recently announced formation of the Film Club of N. Y. City, which is the corporate title of an association of exchange managers including in its ranks representatives of all the biggest and most important motion picture distributing concerns in the metropolis.

Mr. Ochs quite obviously questions the intent, purpose and motives of this alliance of exchange managers, indicating his attitude toward the organization in the following statement issued to the press:

"I hear that the exchange managers of this city have met recently for the purpose of organizing. If this were their only purpose I would have no further comment to make. From what I learn, however, I am very sure that their purpose in meeting was to devise ways and means of placing new burdens on the exhibitor.

"At the present their courage does not keep pace with their desire, and they all hesitate to take the first step in open antagonism to the exhibitor.

"It is proposed, among other things, to increase prices all along the line and to screw up the minimum charge for features to an absurdly high figure, but I am glad to learn that some of the managers are not in favor of the anti-exhibitor policy outlined at the meeting.

"Some of the managers and assistant managers, however, are a good deal like the mice in the fable.

"All of them thoroughly agree on the necessity of putting a bell of warning around the cat's neck, but none of them are anxious to perform the service.

"In regard to this association and all other associations that may be formed of a like character, I want to serve notice right now, not on behalf of myself personally, but on behalf of the organization which has elected me national president, that the first man who openly consents to any coercive measure against the exhibitor will have cause to rue it.

"We are not looking for war. Our organization is merely trying to adjust the balance of influence and power between the various branches of the industry for the benefit of the whole industry.

"The day for coercing the exhibitor is gone. Men who still live in the days of 1909 ought to lose no time in revising their chronology and bringing themselves up to date. If they cannot do that the sooner they get out of the business the better for themselves and the industry at large.

"I, personally, have on numerous occasions aided branch managers and assistant branch managers when they were out of work, and have often been at pains to secure employment for them, and in addition secured them business so that they could make good.

"I want to say that the moment any of these men put themselves in a position of avowed hostility to the exhibitor, I will request them to stay away from my office altogether.

"In conclusion, I can only state we want peace, but we believe in preparedness."

SELIG THROUGH KLEINE EXCHANGES.

As previously reported in the columns of this paper the Selig Polyscope Co. will release its feature productions through the Geo. Kleine Exchanges after Sept. 16. Essanay, which left the V. L. S. E. when Selig quit the Vitagraph—dominating distributing organization—will also send its future multiple reelers out via the Kleine offices.

Every once in a while Edison will produce a feature and market it through the same channels.

JAPANESE CENSORS.

Even the Japs are taking a crack at censorship of motion pictures. Not satisfied with imitating the virtues of their American brethren the little brown men evidently have a longing to essay some of their vices, hence the film censorship orders issued throughout Japan in the past fortnight.

According to an Imperial edict, pictures showing the royal family in an undesirable light, screen scenes depicting criminal action, children performing mischievous deeds, and similar photo play situations, will be banned henceforth.

Furthermore, the busy little Jap censor will immediately delete any scenes showing the effect of liquor or drugs on mankind, giving their special attention to films with any sort of wickedness presented in what they might consider a favorable light.

NATIONAL ASSOCIATION MEETS.

The National Association of the M. P. Industry held a meeting in their Times Building headquarters Wednesday, Sept. 6. Wm. A. Brady, president of the association, presided, and outlined a strong offensive program which will shortly be inaugurated against the censorship evil.

Wm. M. Seabury, attorney for the N. A. M. P. I., was appointed a committee of one to consult with the mayors of various municipalities throughout the country, with a co-operative plan looking to the betterment of present conditions.

EDITOR SUES ESSANAY.

The Essanay Film Co. was made the defendant in a legal action brought by Frederick Lawrence, a Chicago newspaper man and playwright, last week, in a dispute over the proceeds of a vice picture, entitled "The Little Girl Next Door."

Lawrence alleges that he furnished Essanay with the idea for the picture, which, up to date, is said to have earned $80,000 profits for its sponsors. Mr. Lawrence demands an accounting and a pro rata share of the aforesaid eighty thousand.

"IS ANY GIRL SAFE?" YES!

"Is Any Girl Safe?" is thoroughly secure so far as the immediate interference of the New York authorities are concerned. The feature film alleged to be a depiction of white slave conditions, as outlined in a recent criminal action, incurred the displeasure of License Commissioner Bell, who evidently deemed the picture unseemly, and forthwith made an application to a Supreme Court Judge for an injunction restraining its further exhibition at the Maxine Elliott Theatre. Monday, Sept. 11, the Court rendered a decision denying Bell's injunction plea.

STUDIO STORIES.

PAUL SCARDON, the Vitagraph director, having completed three important productions, including the picture play in which Barney Bernard, of "Potash & Perlmutter" fame, makes his screen debut, decided, after due deliberation, a week or so ago, to invest his surplus cash in a new six cylinder automobile. Starting for a pleasure spin last Saturday, Scardon was dismayed to hear the new "joy wagon" emit a peculiar noise, and then stop dead. Hours of tinkering failed to reveal the cause of the sudden "lay down," and the exasperated and much over heated director was just about to secure a tow from a passing vehicle when a chauffeur happening along discovered the trouble. Scardon had run out of gas.

OWEN MOORE is beginning to take a rare interest in aviation. In fact, he reads the papers every day with a view to ascertaining just which factor contributes the most to the sudden demise of the aviators on the other side—shell fire or loss of equilibrium. The point is, that Director Del Henderson is going to send the actor up in an aeroplane in his next picture, and Moore is trying to figure out what his chances are of ever playing in another picture.

ANN PENNINGTON and the autoped have met—and the latter conquered. This contrivance is a little two wheeled affair like an over grown roller skate, with a motor attached. Recently she conceived the idea of riding along the boardwalk at Long Beach on one of these very fickle affairs. Becoming suddenly ambitious, the machine attempted to climb some steps and threw Miss Pennington violently over the little steering arm. with great presence of mind Miss Pennington decided not to fall on her nose, and thrusting out both of her knees, crashed into the steps. As a result the Pennington knees—so we are told—are very, very black and blue.

LOUISE LESTER and JACK RICHARDSON, for six years members of the "Flying A," at Santa Barbara, will sever their connection with this company at the end of another week.

OWING TO THE FACT that Emily Stevens will resume her stage engagements within three weeks, which will take her to Chicago, Director George D. Baker will be obliged to produce the five part feature, "The Wager," in exactly two weeks and four days. Miss Stevens will open the season of 1916-17 in the play, "The Unchastened Woman," which was counted the biggest success of the season last year on Broadway.

"The Wager" was written by Mr. Baker especially for Miss Stevens, and both star and director will be hard put to complete the production in the brief time allotted for it. However, both have consented to work early and late, and the entire company of players in Miss Stevens' support are keyed up to high tension and working with enthusiasm seldom seen around a studio. The making of the picture has been systematized in such a way that Miss Stevens' scenes can all be photographed first. The incidental scenes, in which she does not appear, will be made after she has gone to Chicago.

FRANCIS X. BUSHMAN and BEVERLY BAYNE, who have finished acting the stellar roles in the stupendous screen production of "Romeo and Juliet," are now at work on a five part Metro-Quality feature, called "A Diplomatic Romance." Mr. Bushman is directing the production. He also co'laborated in the writing of the scenario.

As the tit'e plainly implies, "A Diplomatic Romance" is a story of romance and diplomacy. Both players are said to be provided with roles admirably suited to their distinctive talents. They are surrounded by a strong supporting cast headed by Helen Dunbar.

THE OPENING FALL NUMBER OF THE CLIPPER WILL BE DATED OCTOBER 7.
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FEATURE FILM REPORTS.

"INTOLERANCE."

D. W. GRIFFITH. ABOUT TWELVE REELS.

Now playing at Liberty Theatre, New York.

STORY—Four separate and distinct stories dealing with various forms of Intolerance at different periods of the world's history. Author not announced.
DIRECTION—By D. W. Griffith and staff. Simply wonderful and then some. All the superlatives ever coined would fail to adequately describe this picture.
ACTION—Twelve reels seem like four, owing to the rapidity with which events transpire before the bewildered eyes of the spectator.
SITUATIONS—Highly dramatic and the last word in intense action.
ATMOSPHERE—Marvelously realistic.
CONTINUITY—Not a dull moment in entire picture, but the wealth of plot and story at times is a trifle bewildering.
SUSPENSE—Great, gripping and startling.
DETAIL—Perfect.
COSTUMES—Modern, Babylonian, French (period Charles IX) and Jerusalem at time of crucifixion.
PHOTOGRAPHY—Impressively beautiful and possessed of supreme grandeur in the Babylonian and Jerusalem periods. The modern story's photography is also of superior quality.
LIGHTING—Artistic in highest degree.
EXTERIORS—Stunning.
INTERIORS—Magnificent.

REMARKS.

Having established a record thought unbeatable in creating "The Birth of a Nation," D. W. Griffith, master director of the picture world, had colloquially speaking, "some job" in placing a picture on the screen that would transcend his above mentioned epoch-making achievement.

However, there seems to be no limit to the extent of Mr. Griffith's producing abilities, and "Intolerance," his latest work, which opened at the Liberty Theatre last Tuesday evening, easily passed the top notch mark set by "The Birth of a Nation."

There are four separate and distinct stories incorporated in the action. All run along parallel lines and deal vigorously and relentlessly with the spirit of "intolerance" that has ruled the world for ages.

It is in the spectacular end that Griffith achieves the most astonishing results. Notably in the story dealing with the Babylonian period. Here we see two armies of the ancients battling with the crude, but picturesquely effective weapons of the times. Huge walls crash, chariots race hither and thither, men perform unthinkable deeds of valor, and thousands of soldiers engage in bloody and terrible warfare.

In the period dealing with French religious intolerance there are more scenes of strife graphically depicted with unfailing regard for historical accuracy.

The crucifixion is handled with a fine and beautifully artistic spirit of reverence. The inhabitants of Jerusalem are so real that one might think that a magic hand had summoned them from the pages of the Holy Book.

The modern story possesses numerous thrills and not a little dramatic intensity. Mae Marsh plays the leading role in the modern story, which shows reformers, uplifters and "holier than thou" busybodies in their true colors.

Miss Marsh offers a most remarkably clever performance as a child of the slums. So does Robert Harron, who, as the central figure of a scene wherein he is about to be hanged, makes an ordinary bit of highly colored melodrama unusually effective. A race between an auto and train toward the climax is also a great bit of realism.

Constance Talmadge is wonderful in the leading role of the Babylonian story. The same might be said of every other member of the cast of over one hundred, but space limitation forbids individual praise.

Suffice to say that anything the publicity promoter of "Intolerance" says about it is true. For once at least the press agent of an attraction cannot possibly exaggerate the good qualities of his show.

"Intolerance" is stupendous, it's great, marvelous, inspiring and everything else good you can think of in the category of descriptive adjectives.

BOX OFFICE VALUE.

The greatest picture ever made up to the present time. *Hex.*

IN "THE QUEST OF LIFE," in which Maurice and Florence Walton are making their motion picture debut at the Famous Players studio, Miss Walton breaks all motion picture records by wearing twenty-five different gowns. Numerous other stars have, from time to time, worn a number of dresses in the same production, but no such display of the modiste's art has ever been assembled in a single production as in this.

THE Jimmie Dale "Series-Serial," now in course of production by Monmouth Films, Inc., will be released in October, and will encompass sixteen episodes instead of twenty as heretofore reported.

WALLACE M. POWERS, formerly traveling representative for "The Fall of a Nation," is assisting Wells Hawks in the preparation of newspaper publicity for the Mary Pickford Film Corporation.

"YOUTH'S ENDEARING CHARM."

AMERICAN. FIVE REELS.

Released Sept. 4. By Mutual.

CAST.

MARY WADE.....MARY MILES MINTER
Harry Disbrow.....Wallace MacDonald
John Disbrow.....Harry Von Meter
Mrs. Disbrow.....Gertrude Le Brandt
Joe Jenkins.....Alfred Ferguson
Mrs. Jenkins.....Bessie Banks
George Horton.....Harvey Clark
Maud Horton.....Margaret Nichols

STORY—By Mabelle Heikes Justice. Sort of "Cinderella" story modified by up-to-date touches. Comedy drama.
SCENARIO—By Edward Hungerford.
DIRECTION—By Wm. C. Dowlan. Fair.
ACTION—On the whole, interesting.
SITUATIONS—A trifle mechanical.
ATMOSPHERE—Good.
CONTINUITY—Even.
SUSPENSE—Fair.
DETAIL—Good in spots, lacking in certain scenes.
COSTUMES—Modern.
PHOTOGRAPHY—Good.
LIGHTING—Good.
EXTERIORS—Satisfactory.
INTERIORS—Fair.

REMARKS.

Mary Miles Minter, the Mutual's recent stellar acquisition, has plenty of opportunity to show that her sponsors have made no mistake in spending the money they have in advertising her. A clever little actress, she is thoroughly at home in the role assigned her in "Youth's Endearing Charm."

The production, as a whole, is a trifle better than fair. Miss Minter, however, makes up for any deficiencies of story or producing details, and should, by her presence in the cast, put the picture over easily.

BOX OFFICE VALUE.

Suitable for any class of house. Advertise Minter. Two days. *Rik.*

"IS ANY GIRL SAFE?"

ANTI-VICE M. P. CO. FIVE REELS.

Now Playing at Maxine Elliott Theatre, New York.

STORY—White slavery theme, supposedly based on facts published in daily press. Conventional melodrama.
DIRECTION—Good on the whole.
ACTION—Fairly interesting.
SITUATIONS—Elementary melodrama. Rather crude.
THRILLS—Well staged fight in disorderly house furnishes a thrill or two.
ATMOSPHERE—Fair.
CONTINUITY—Even.
SUSPENSE—Story is obvious, and ending quite apparent once action gets under way.
COSTUMES—Modern.
PHOTOGRAPHY—Good.
LIGHTING—Average.
EXTERIORS—Will do.
INTERIORS—O. K.

REMARKS.

"Is Any Girl Safe?" is supposed to reflect certain conditions having to do with the "social evil" said to exist in every large city, and more especially in the metropolis.

Whether its alleged *exposé* of vice conditions as contained in five reels of puerile melodrama is true or not can only be determined by someone more intimately familiar with the subject it treats of than the person inscribing these lines.

The picture has all the earmarks of Universal stuff, and to the curious, who like comparisons, it can safely be said that "Is Any Girl Safe?" is in no ways up to the standard of "Traffic in Souls," either in acting, sets, appeal, heart interest, thrills or punch.

BOX OFFICE VALUE.

While this is just a fair story and mediocre production, generally speaking, the title and theme should make it a corking box office attraction for any class of house. *Len.*

JAMES VAN TREES, the Morosco-Pallas camera man, is trying out his new camera stand invention on Vivian Martin's latest subject, "The Right Direction." Van Trees' stand overcomes the difficulties of taking "water stuff" when the waves are choppy, and gives an even picture regardless of how rough the sea is running.

EXHIBITORS SAY:

PALLAS PICTURES

ARE

PARAMOUNT

"ROLLING STONES."

FAMOUS PLAYERS. FIVE REELS.

Released Sept. 1. By Paramount.

CAST.

DAVE FULTON.....OWEN MOORE
Norma Noggs.....Marguerite Courtot
"Buck" Ryder.....Denman Maley
"Jerry" Braden.....Alan Hale
Mrs. Braden.....Gretchen Hartman
Mr. Branigan.....W. J. Butler
Mrs. Branigan.....Ida Fitzhugh

STORY—Adaptation of stage play of same name, written by Edgar Selwyn. Melodrama with comedy relief. Crook story. Modern type of American play.
DIRECTION—By Del Henderson. Good.
ACTION—Ingenious complications.
SITUATIONS—Full of invigorating and humorous action, with a touch of sentiment here and there.
ATMOSPHERE—Good
CONTINUITY—Even.
SUSPENSE—Strong.
DETAIL—Good.
COSTUMES—Modern.
PHOTOGRAPHY—Excellent.
LIGHTING—Good.
EXTERIORS—In accord with action always.
INTERIORS—Well built.

REMARKS.

"Rolling Stones" is a real departure in picture plays. The hero of this excellent feature, instead of being the super-perfect gentleman usually seen as the *piece de resistance* of the garden variety of screen plots, is a crook. He possesses a most peculiar code of ethics, but evidences at least that he owns the redeeming trait of being thoroughly human, which is considerably more than can be said of most of his screen prototypes.

The story itself is absorbingly interesting and has been visualized in capable style by Del Henderson.

As a somewhat different offering, "Rolling Stones" should appeal to all classes of picture patrons, with the possible exception of the inhabitants of those "goody-good" communities who dote on such thrilling exhibitions as "Mrs. Jarley's Wax Works" and kindred *bizarre* entertainments.

Owen Moore plays the leading role with a fine sense of light comedy values. Marguerite Courtot, a particularly pretty girl, is seen to advantage as Norma. Miss Courtot is rapidly perfecting her presently well developed art.

Alan Hale also scores in a well played characterization.

The settings and general tone of the production are of high class calibre.

BOX OFFICE VALUE.

Advertise "Rolling Stones" as a recent Broadway success. Good three day to week attraction, according to size and location of house. *Rik.*

"LITTLE LADY EILEEN."

FAMOUS PLAYERS. FIVE REELS.

Released Aug. 31. By Paramount.

CAST.

Stanley Churchill }
Sir George Churchill } .....Vernon Steele
Dennis Kavannaugh.....John L. Shine
Father Kearney.....J. K. Murray
Powdern.....Harry Lee

STORY—Irish comedy drama. Romantic and full of pleasing atmosphere of the "ould sod." Written by Betty Fitzgerald.
DIRECTION—By J. Searle Dawley. Good.
ACTION—Interesting.
SITUATIONS—Appealing and well acted.
ATMOSPHERE—Excellent.
CONTINUITY—Even.
SUSPENSE—Properly maintained.
DETAIL—Good.
COSTUMES—Right.
PHOTOGRAPHY—Excellent.
LIGHTING—Artistic.
EXTERIORS—Splendid.
INTERIORS—O. K.

REMARKS.

"Little Lady Eileen" is a decidedly pleasing feature, containing, as it does, a pretty little love story sufficient conflict to make the plot interesting and splendid atmosphere of the Emerald Isle. The introduction of fairies is quite consistent with the traditions of the locality in which the action occurs, and gives the piece added attractiveness.

The story, of course, is of necessity a trifle conventional, inasmuch as it deals with a subject permitting of little variance from the beaten track. Romantic charm permeates the action, and Director Dawley has left little or nothing to be desired in visualizing the main incidents.

A good cast is entrusted in the portrayal of the principal roles. Vernon Steele, playing two parts, one a good man and the other quite a reprehensible sort of chap, showed unusual versatility. John L. Shine, a veteran actor, appears as Lady Eileen's father, and evidences the value of long training in his profession. J. K. Murray, who, if memory serves us right, was at one time during his career a leading singer of baritone roles in grand and comic opera, seems quite as much at home before the camera as he did years ago behind the footlights.

Marguerite Clark in the titular part, plays with her customary vivacity, and registers joy and sorrow with equal facility.

On the whole Little Lady Eileen can be set down as a first class feature.

BOX OFFICE VALUE.

Good three day to week attraction for large towns and cities. Advertise "Irish atmosphere" and Clark. *Rik.*

FEATURE FILM REPORTS.

"THE COUNT."

LONE STAR. TWO REELS.

Released Sept. 4. By Mutual.

STORY—Melodramatic farce. Plenty of low comedy. Fine vehicle for Chaplin's style.
DIRECTION—Charlie Chaplin.
ACTION—Rapid.
SITUATIONS—Good comedy.
ATMOSPHERE—Right.
CONTINUITY—Story coherently told. Very easy to follow.
SUSPENSE—Unimportant.
DETAIL—On the whole satisfactory.
COSTUMES—Modern.
PHOTOGRAPHY—O. K.
LIGHTING—Average.
EXTERIORS—Very few.
INTERIORS—Convincing.

REMARKS.

"The Count" is a cleverly conceived, well written and well constructed comedy. It is realistic from the start, where Chaplin, as a tailor's helper, is ironing some cloth with a tailor's goose, and by letting the hot iron stand on the cloth burns through several thicknesses and ruins it. The picture even shows the smoke and steam arising from the cloth, and then shows the several thicknesses of the burnt cloth. This, as well as Chaplin's discharge by the tailor, is good comedy.

The attempted imposture of the tailor, who poses as the Count, the recognition by Chaplin, the courting of the heiress, and the appearance of the Count follow in logical sequence, while the attempted arrest of Chaplin as a co-conspirator, by the police, and his final escape, makes good slapstick comedy.

BOX OFFICE VALLE.

If your patrons are strong for Chaplin this one will please them. *Whit.*

"THE KID."

VITAGRAPH. FIVE REELS.

Released Sept. 2. By V. L. S. E.

STORY—Written for screen by Wilfred North. Melodrama. Poorly constructed story. N. Y. daily newspaper office environment principally.
DIRECTION—By Wilfred North. Old school stuff.
ACTION—Draggy. Story could be done in two reels.
THRILLS—Unconvincing.
SITUATIONS—Mechanically put together.
ATMOSPHERE—Fair.
CONTINUITY—Very badly jumbled.
SUSPENSE—Lacking.
DETAIL—Fair.
COSTUMES—Modern.
EXTERIORS—Average merit.
INTERIORS—Newspaper establishment good ad. for *N. Y. Herald.*

REMARKS.

"The Kid" is a mediocre production, noticeably lacking in interest and most of the essentials that go to make up an entertaining feature picture. Lillian Walker, during the action, plays the part of a pseudo newspaper reporter, disguised as a bootblack. The scenes in which the B. B. impersonation figure are just a shade worse than the rest of the picture. Intended to be highly dramatic, they are distinctly funny. Story is weak, containing a murder mystery, which fails to mystify, also an attempted *expose* of the meat trust.

BOX OFFICE VALUE.

Jitney house stuff. One day attraction. Advertise Walker. *Rik.*

"THE FOLLY OF DESIRE."

RED FEATHER. FIVE REELS.

Released Sept. 1. By Universal.

STORY—Adaptation of stage play, "The Shulamite," written by Edward Knoblauch. Modern problem play with considerable melodrama. Better part of action occurs in South Africa, supposedly.
DIRECTION—By George Loane Tucker. This is an English made production. Tucker, the director, however, is an American, and staged "Traffic in Souls" three years ago for Universal.
ACTION—Slow.
SITUATIONS—Overdrawn. An allegorical effect preceding the main narrative is a very weak attempt at high-browism.
ATMOSPHERE—Fair.
CONTINUITY—Uneven.
SUSPENSE—Fairly well brought out.
DETAIL—Fair.
PHOTOGRAPHY—Ordinary.
LIGHTING—Average.
EXTERIORS — Unconvincing "sets" representing *locale* of story poor substitutes for real thing.
INTERIORS—Studio stuff.

REMARKS.

The title of "The Folly of Desire," it is understood, was suggested by an inmate of Sing Sing prison after the picture had been shown there as an unnamed photoplay. The title happens to be the best thing about the picture. Now, if the Universal will only engage a few of Warden Osborne's Mutual Welfare Leaguers to write stories and make pictures, possibly the standard of their productions will be heightened considerably.

BOX OFFICE VALUE.

A very ordinary feature. Might pass in smallest houses. One day at best. *Pro.*

"THE YOKE OF GOLD."

RED FEATHER. FIVE REELS.

Released Aug. 31. By Universal.

CAST.

Jose Garcia.....Emory Johnson
Luis Lopez.....Alfred Allen
Padre Amador.....R. Morris
Castro Arrellanes.....H. Skinner
Carmen, his daughter.....Dorothy Davenport
Otega.....Fred Whitting

STORY—Written by Robert Wagner. Elementary melodrama. Southern California, in the period of the Spanish missions. Very slight story, badly constructed.
DIRECTION—By Lloyd Carleton. Away under current feature producing standards.
ACTION—Dull.
SITUATIONS—Obvious and mechanical.
ATMOSPHERE—Fair.
CONTINUITY—Story is incoherent and difficult to follow.
SUSPENSE—Lacking.
DETAIL—Fair.
COSTUMES—Accurate.
PHOTOGRAPHY—Old fashioned "shooting" predominates. On the whole, photography is only fair.
LIGHTING—Passable.

REMARKS.

Here we have the "Red Feather" stuff at what seems to be its lowest ebb. The production might have cost $3,000 to make. That is only an estimate, of course, and in our opinion a liberal one.

When it is remembered that the big feature companies are to-day spending from $5,000 to $20,000 on a five reeler, the reason why "The Yoke of Gold" is such a poor picture becomes quite obvious.

The story is weak, the direction fair at best, the acting most ordinary, and the general characteristics designate "The Yoke of Gold" as a puerile affair.

BOX OFFICE VALUE.

Fourth class feature. One day. Smallest houses. *Pro.*

"THE WHIRLPOOL OF DESTINY."

RED FEATHER. FIVE REELS.

Released Sept. 11. By Universal.

CAST.

WILLIAM MARTIN.....BERTRAM GRASSBY
POLLY.....FLORA PARKER DE HAVEN
Mother Giles.....Nanine Wright
Thomas Bell.....Charles Mailes
George, his Son.....Jack Mulhall
Tom Scott.....Jack Lott
Davidson.....Ed. Hearn
"Babe" Morris.....Marjorie Blinn

STORY—Written for screen by F. McGrew Willis and E. B. Lewis. Ancient melodrama of obvious intent.
SCENARIO—By F. McGrew Willis.
DIRECTION—By Otis Turner. Poor.
ACTION—Very slow and tedious in its plot development.
SITUATIONS—Old fashioned.
ATMOSPHERE—Fair.
CONTINUITY—Up and down hill.
SUSPENSE—Never enters for a moment.
DETAIL—Fair.
PHOTOGRAPHY—Ordinary.
LIGHTING—Fair.
EXTERIORS—Average.
INTERIORS—Unconvincing "sets."

REMARKS.

This is a fair sample of what can be achieved without spending undue effort, time or money on a feature. It isn't the worst example of a bad feature ever turned out by the Universal by a long shot, when it is recalled to mind that Otis Turner, the director of "The Whirlpool of Destiny" made the celebrated "Damon and Pythias," which had an extended run of one week or so on Broadway.

Flora Parker De Haven, the star, is too good an entertainer to be wasting her time on stuff like this.

BOX OFFICE VALUE.

Fourth class feature. One day. *Lew.*

"THE SOCIAL SECRETARY."

FINE ARTS. FIVE REELS.

Released Sept. 17. By Triangle.

CAST.

MAYME.....NORMA TALMADGE
Mrs. Van Puyster.....Kate Lester
Elsie Von Puyster.....Helen Weir
Jimmie Von Puyster.....Gladden James
The Count.....Herbert French
The Buzzard.....Eric Von Stroheim

STORY—Comedy drama. Written for screen by John Emerson. Up-to-date modern story, with good human interest values.
DIRECTION—By John Emerson. Excellent.
ACTION—Interesting.
SITUATIONS—Natural and appealing.
ATMOSPHERE—Good.
CONTINUITY—Even.
SUSPENSE—Well sustained.
DETAIL—Good.
COSTUMES—Modern.
PHOTOGRAPHY—Good.
LIGHTING—Excellent.
EXTERIORS—Right.
INTERIORS—Convincing.

REMARKS.

"The Social Secretary" starts off something like a certain play shown in the Broadway houses last season. After the first few scenes, however, the story takes an entirely different trend, and continues evenly until it reaches a logical climax.

Norma Talmadge is starred, and does exceedingly good work.

Of the cast, which is first class in every particular, the performances of Gladden James and Eric Von Stroheim are especially noteworthy.

BOX OFFICE VALUE.

This is a very pleasing feature suitable to any class of house. Three days. Advertise Talmadge, James and the Brand name. *Lew.*

PALLAS-MOROSCO COMPANY is in the market for scripts.

Paramount Program

FORTHCOMING PARAMOUNT PICTURES

Mae Murray
IN
"The Big Sister"

Louise Huff
IN "THE
Reward of Patience"
Produced by Famous Players Film Co.

Blanche Sweet
IN
"The Storm"
Produced by Lasky Feature Play Co.

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NEW YORK

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in
Friday the 13th

From the Story by THOMAS W. LAWSON

Directed by EMILE CHAUTARD

FEATURE FILM REPORTS

"EACH PEARL A TEAR."

LASKY. FIVE REELS.

Released Sept. 4. By Paramount.

CAST.

DIANE WINSTON.....FANNIE WARD
Lorillard.....Charles Clary
John Clarke..).....Jack Dean
Roger Winston.....Paul Weigel
Mrs. Van Sant.....Jane Wolff

STORY—Adaptation of story written by E. Lloyd Sheldon. Melodrama. Bears no relation to "The Rosary," despite title.
SCENARIO—By Cecil Demille and Leighton Osmun.
DIRECTION—By Geo. Melford. Artistic.
ACTION—Rapid. Not a dull moment. Story nicely developed, and always holds the interest.
SITUATIONS—Well acted.
THRILLS—Several good ones.
ATMOSPHERE—Good.
CONTINUITY—Even.
SUSPENSE—Strong.
DETAIL—Good.
COSTUMES—Modern.
PHOTOGRAPHY—Excellent.
LIGHTING—Highest standard.
EXTERIORS—Please the eye.
INTERIORS—Impressive.

REMARKS.

Fannie Ward starred in "Each Pearl a Tear," evidences clearly that she is just as much at home in high class melodrama as she is in society and modern problem plays. The producing end has been competently taken care of by Director Melford, and the picture, on the whole, constitutes a good feature, suitable for any class of spectators.

The action is full of little human interest incidents, and toward the end of the fourth reel the suspense really becomes breath holding.

Lasky's well earned reputation for photographic values is amply upheld, and the general effect is eminently satisfactory in every way. In addition to the thoroughly competent playing of the star characteristically good portrayals are offered by Chas. Clary, who makes a decidedly handsome and convincingly villainous millionaire, and Jack Dean, who essays the role of the hero with pleasing results. Technically consistent with the best feature standards, "Each Pearl a Tear," while not exceptional, is a screen play that pleases the eye and stimulates the mind.

BOX OFFICE VALUE.

Advertise Fannie Ward. Should draw money in best houses. Large cities, full week; smaller towns, three days at least. *Len.*

"THE VELVET PAW."

PARAGON. FIVE REELS.

Released Sept. 11. By World Film.

CAST.

ROBERT MOOREHEAD.....HOUSE PETERS
MARY DEXTER.....GAIL KANE
Senator Barring.....Ned Burton
Congressman Drake.....Frank Goldsmith

STORY—Melodrama of American political life and intrigue. Locale, Washington, D. C. Written by Paul West.
DIRECTION—By Maurice Tourneur. Very good.
ACTION—Grips all the way.
THRILLS—Melodramatic, but convincing.
SITUATIONS—Have the ring of sincerity. One big scene of Congress in session is a wonderful piece of screen "stage craft."
ATMOSPHERE—Excellent.
CONTINUITY—Not a break.
SUSPENSE—Keen.
DETAIL—Right.
COSTUMES—Accurate.
PHOTOGRAPHY—Good.
LIGHTING—Very good.
EXTERIORS—Great. Always in accord with action.
INTERIORS—Atmospheric.

REMARKS.

The presence of House Peters and Gail Kane, two stars of the screen, both of unquestionable acting ability and established popularity, would be enough to put "The Velvet Paw" over without any additional qualifications. However, the feature is notable in several other relations, first because of Maurice Tourneur's high class directing, second because the story is interesting, timely and entertaining, and third because of its excellent lighting and good photography, especially in the exteriors.

The action occurs principally in Washington, and treats of the efforts of a woman lobbyist to defeat certain measures pending in Congress. The female lobbyist happens to be a pretty girl whose heart isn't in the work very long after she realizes that she has wronged a man she really loved. Technically a great picture. Has genuine sense of appeal and very strong heart interest. Class A production.

BOX OFFICE VALUE.

Advertise House Peters and Gail Kane. This picture should pull big anywhere in the country right now. Book it and bring out the fact that it tells a story of political life and conditions in the nation's capital that will surely interest the male citizens and give the opposite sex something to think about. *Pro.*

OWING to a similarity in the title of two feature productions that might result in confusion, the Metro Pictures Corporation, out of deference to the Vitagraph Company, has changed the name of their five part production, "The Wheel of Justice," in which Emily Stevens is starred, to "The Wheel of the Law."

"SAVING THE FAMILY NAME."

BLUEBIRD. FIVE REELS.

Released Sept. 11. By Bluebird Exchanges.

CAST.

MABELLE RYAN.....MARY MacLAREN
Billy Dreidin.....Carl Von Schiller
Wilson Winthrop.....Jack Holt
Robert Winthrop.....Phillips Smalley

STORY—Adaptation of story written by Evelyn Heath. Modern problem play. Somewhat melodramatic. Story follows conventional lines. Deals with stage life and treats of a chorus girl's love affairs with three men of aristocratic lineage.
DIRECTION—By Lois Weber and Phillip Smalley. The directors have given the piture play a convincing tone of realism.
ACTION—Entertaining. Considerable of the action takes place in the atmosphere of the musical comedy stage. Odd finish.
SITUATIONS—Somewhat overdrawn. On the whole well acted.
THRILLS—One or two convincing thrills.
ATMOSPHERE—Good.
CONTINUITY—Even.
SUSPENSE—Fair.
DETAIL—Good.
COSTUMES—Modern.
PHOTOGRAPHY—Will do.
LIGHTING—Satisfactory.
EXTERIORS—On the whole artistically photographed.
INTERIORS—O. K.

REMARKS.

Mary MacLaren, who made a recent Bluebird, entitled "Shoes," rather distinctive by her acting, is the star of "Saving the Family Name." She does very well in this picture, and with proper training should develop into a first grade screen star. All things considered, this is a better than average feature. Satisfactory cast. Good scenic values.

BOX OFFICE VALUE.

Suitable for middle class houses. Should make good one day attraction for these and smaller theatres. Advertise Mary MacLaren. *Pro.*

"THE NARROW PATH."

RED FEATHER. FIVE REELS.

Released Sept. 4. By Universal Exchanges.

CAST.

BESSIE.....VIOLET MERSEREAU
Her Father.....Leonora Von Ottinger
Joseph Abrams.....Anthony Merlo
Mrs. Latham.....Clara Beyers
Shirley Martin.....Niles Welch
John Martin.....Joseph W. Girard

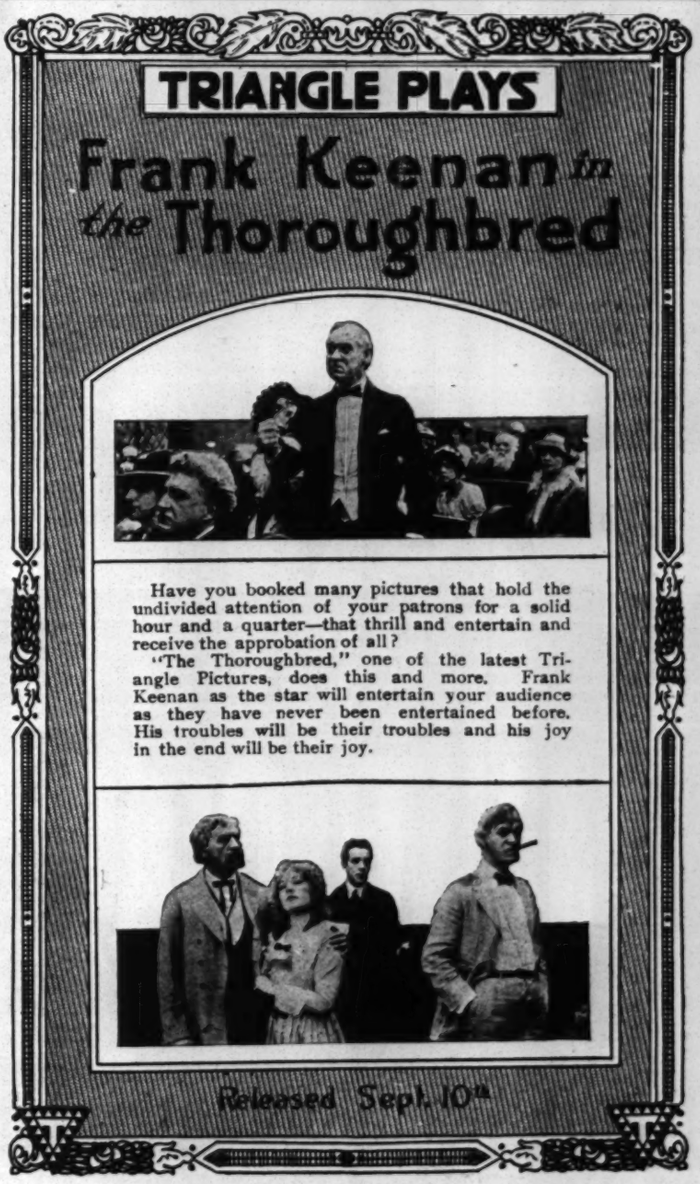
STORY—Written for screen by Catharine Carr. Stereotyped melodrama. Weak story of exaggerated action concerning the pitfalls which beset poor but honest cabaret dancer.
DIRECTION—By Francis J. Grandon. Passable.
ACTION—Tedious. About two reels could be clipped. Production is also poorly edited.
THRILLS—Miss fire.
SITUATIONS—Very conventional. After the fashion of old school movie melodramas.
ATMOSPHERE—Fair.
CONTINUITY—Story is jumpy.
SUSPENSE—Lacking, due to obvious nature of plot.
DETAIL—Poor.
COSTUMES—Several attractive costumes.
PHOTOGRAPHY—Average.
LIGHTING—Ordinary.
EXTERIORS—Passable.
INTERIORS—Unconvincing sets.

REMARKS.

"The Narrow Path" is about equal in quality to the average Universal two reeler (program stuff), meaning that it is not even up to the ordinary feature standards. Violet Mersereau is pretty, as the heroine, but unconvincing when it comes to acting. The cast all follow the old school method of registering points with the exception of Joe Girard, who gives an acceptable performance. Technically a poor feature. Passably entertaining on the whole.

BOX OFFICE VALUE.

Jitney house stuff. Go easy on advertising. One day attraction. *Len.*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